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THE MAGAZINE THAT LEAVES MARKS
DECEMBER 2009

DOG

PERIPHERY

BIKINI GIRLS
ON ICE

THE CRAZIES
LYNN LOWRY

THANKSKILLING

DARK WOODS
TRACY COOGAN

THE ART OF
MARIANO VILLALBA

THE
HILLS
RUN RED

SOPHIE MONK &
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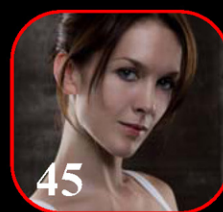
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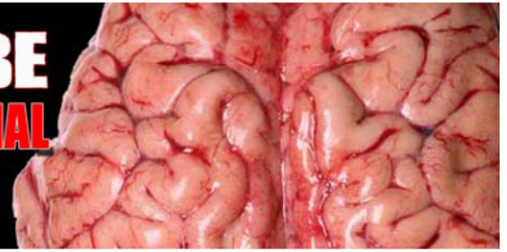
SCARS Magazine
P.O. BOX 9001
Warwick, RI 02889

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FRONTAL LOBE SCARS EDITORIAL



Welcome to 2010! We at SCARS have been on a little hiatus, but that doesn't mean we've been resting. We have been gearing up to face the challenges of the slowing economy and the ever looming demise of print.

Print may be dying a slow dramatic death, but technological advances such as the publishing site Issuu and print-on-demand site, Magcloud, are allowing us to bring you what you love in an affordable way.

You can now read SCARS for free on Issuu.com - just like you were flipping pages at your local bookstore. Now we realize that there are still some periodical purists out there that need to feel the pages between their hot little fingers, so we have made SCARS available in a print format ONLY at Magcloud.com. This is a print-on-demand service that has made it so much easier for us, and you to get the hard copy of SCARS in a timely manner. For this service, it is pay by the page so you will notice varying pricing on a per issue basis. So in short, the more pages we produce the higher the cost. If you order from them you'll know why we chose this service. Quality.

In closing I'd like to mention that we will be going back to six issues a year. The reason being it takes time to put a quality magazine together, and since we all have "day jobs" we want to put the necessary time in to make it worth reading every issue!

So that being said if you have trouble waiting for the mag, surf on over to www.scarsmagazine.com for daily updates and free crap!

The Wizard Of SCARS!

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DOG

Inspired By A True Story

I first learned about DOG on my way to a personal appearance in Indiana. I was passing through Kentucky and planned to stop and have lunch with my old friend, Gunnar “Leatherface” Hansen, who was making a personal appearance himself. When I arrived at Gunnar’s hotel, I found him in the lobby speaking with James Korloch, writer of DOG. We invited James along for lunch and our conversation soon found its way to James’ project, which was well into the pre-production stage.

Korloch told us the story of DOG, which is based on true events, and shared some character sketches with us. He and his partners (Jeff Solano and Tim Gates) were planning on filming the movie just outside of Detroit, and had some great talent already attached to the project. James described DOG as something between THE TEXAS CHAINSAW MASSACRE and BEAUTY AND THE BEAST.

DOG takes place in a salvage yard run by two brothers. “They’re like Laurel and Hardy,” explained Korloch, “but a psychotic Laurel and Hardy... like, if they were vicious murderers.” The siblings have another brother known as Dog. Being deformed, Dog is treated like an animal and used to guard the premises. The broth-

trying to figure out how she fits in with the world.”

James Korloch told me he had a small, cameo role in mind for me as Mort, the coroner. It sounded like a blast and it wasn’t long before I was on a flight to Detroit to meet the other cast and crew members that I’d be working with.

Korloch’s partners in bringing the world of DOG to life were producer Jeff Solano (I AM LEGEND) and director/executive producer, Tim Gates (DESERT FOX). When asked about their initial involvement, Gates explained, “The project evolved very rapidly. My producer, Jeff Solano, had begun talking to James about working on a project. Jeff sent me the first



Korloch explained his background and influences, “As a child, I consumed a pretty strict diet of monster movies and horror flicks. One film, in particular, started my ‘descent into artistic madness,’ and that film was the original 1933 version of KING KONG. I’d spend hours in front of the television, watching the great ape knock around Skull Island and The Big Apple, and sculpting detailed dinosaurs from clay. Over the next few years, I began writing and filming stop-motion classics of my own and foraging through my sister’s make-up in an attempt to turn myself into something gruesome... much to my parent’s dismay! By the time the 80’s rolled around, I was doing make-up FX professionally and writing screenplays.”

ers make sure Dog is well fed with various victims from the surrounding - until Dog becomes smitten with one particular beauty, Lizzie (Michelle Page), who stumbles upon the yard.

Michelle, known for her appearances in THE GHOST WHISPERER and BONES, explained what attracted her to the character. “Lizzie Hansen was such a fantastic role” states Page. “It’s always so refreshing when you come across a female character that is unusual, unique, and struggling with big issues. It’s J.D. Salinger’s ‘Holden Caulfield’ female style. There’s a lot to play with. Her family is completely damaging to her...her father is an abusive alcoholic...and her mother is rarely around. She’s a very strong character, yet very vulnerable at the same time,

twenty pages of the script and I thought it sounded good. In a matter of just a few short months many of the pieces had come together.” Solano added, “When I read James’ script, I instantly fell in love with the whole junkyard/tortured creature aspect of it.”

Speaking of the creature, Dog was played by John Lennox. “I told the producers I’d meet them, but wouldn’t promise anything,” Lennox said. “I had done a number of indie films as a stunt coordinator that either never got off the ground or were just plain disasters, and I didn’t want to get into another one. So, I met with James and Tim and could tell right away that this was well organized and would actually go the distance. When they offered me the part, I took it.”

The deformed character of Dog is a hybrid of human and animal. The creature was based upon designs developed by Korloch and supervised by Hollywood FX artist Vincent Guastini (STAR TREK, DOGMA) and his crew at V.G.P. Effects and Design Studio. Additional FX support came from Chris Bowen at Cynical Bastard Studios.

"The creature changed quite a bit from the original concept drawings that James created due to budget constraints," Tim Gates said. "Dog was originally meant to have more of a blue-skinned, anemic look, but the hair pieces that we could afford looked pretty bad so we made the decision to go with more of a dark animal look. Vincent crafted a fully functioning animatronic upper-face prosthetic to be worn by John Lennox. John wore prosthetic teeth while the upper mask contained the eyes, brows, and forehead created by Vincent. When



scenes I appeared in. I have to say, the most challenging acting I had was with you, Jim. You and I hit it off so well, when we both showed up on set it was hard for me to stay in the skin of my character. It's a good thing we didn't have any more scenes together - we'd have had to redo the

A lot of the creative freedom on set was due to director Tim Gates, who explained, "My entire approach to this project was an organic one. I didn't want to do anything to stifle the flow of creativity. The audience will see this because the acting is very natural and believable. You are simply drawn into it."

It was a fun process, but there was more hard work to be done after the shooting ended; editing, CGI effects, musical scoring, and promotional work. Luckily, the DOG team had it easy when it came to the musical score. They were able to bring aboard the great Harry Manfredini, who has scored over eighty films throughout his career, including FRIDAY THE 13TH, WISHMASTER, and SWAMP THING.

"Brilliant composer," Jeff Solano said. "Harry actually had a whole assortment of

"As a child, I consumed a pretty strict diet of monster movies and horror flicks.

James Korloch

you see this creature, it simply blows you away with all of the facial features working to generate emotional dialogue."

This film does not rely on just effects to touch its audience. The story is actually character driven - making casting the right actors imperative. In addition to Michelle Page, mentioned earlier, the cast list included Debbie Rochon (AMERICAN NIGHTMARE), David Fine (BURN NOTICE), Anthony Hornus (MIRACLE AT SAGE CREEK), Larry Laverty (ALL MY CHILDREN), and Jeremy Gladen (MYSTERIES OF PITTSBURGH).

I got to be on set for a great deal of time with Larry Laverty (ALL MY CHILDREN). I had not had the opportunity to work with him before this, and it was a real treat. Larry plays a detective who is working on the murder cases that continue to crop up in his town due to the crazy brothers' hijinx. Catching up with Larry after shooting was completed, he stated, "I loved working with the production team. They were very supportive of what I was doing and flexible in their visions for the

film's story to accommodate the chemistry of what we had going on."

Michelle Page commented on her experience, "We filmed in this small town, Jackson, Michigan, and, first of all, it was gorgeous filming there in the fall. I finally had a season in my year, which is so different from Los Angeles. Everyone was fantastic and I'm very proud of how well Tim, James, and Jeff handled being the three amigos and making DOG what it is."

David Fine, who plays the middle brother, Teddy, mentioned, "I got very involved in adding improv material to the already great script, and, basically, lost myself in the role. It's always fun playing deviants, especially around semi-clad beauties like Debbie Rochon or wanton damsels like S&M pin-up, Sarah Jane Ceylon. It's gratifying to work with a team that allows you to experiment in order to get the best result, and that was the case working with Tim Gates. We all, also, were happy that producer Jeff Solano's mommy let him stay out after his 8PM curfew a few times, so he could watch a little of the process."

world-class compositions that he let us sift through and find the right, creepy feel for DOG. The composing is very strong and really provides DOG with that extra dimension." Tim Gates described the score as "nothing short of brilliant."

DOG has already played the Bare Bones Film Festival in Muskogee, Oklahoma, where it won awards for actress Michelle Page and director Tim Gates. It has, also, played to audiences at the Fright Night Film Festival, in Louisville, Kentucky, and GoreZone Magazine's Weekend of Horror, in London. "The more festivals it plays at, and the more awards it picks up, the better chance it will have of finding a distributor for a theatrical or DVD release," Korloch said. "There are several studios looking at it."

To keep up with screenings and DVD releases, check the production's MySpace page or go to the official website at www.doghorrmovie.com. DOG's a breed of horror set to please a lot of fans.

JimO'Rear

Periphery

Interview by Matt Malloy

A few years ago, I discovered Periphery through the world of MySpace, a band that stood out as solid, professional, and heavy, amidst the sea of “anyone can do it” profiles. Since then, the band has had a number of member changes, including three different singers. From a screamer, to an intricate singer, and now current vocalist – Christ Barretto, who perfectly blends both – Periphery’s current line-up seems poised to take off in a big, loud, way. Fresh off a tour with DevilDriver, guitarist and writer Misha Mansoor tells us how.



SCARS: The current lineup is much stronger than those of the past. Do you feel like the rollercoaster ride you have gone through has made the band stronger?

MISHA: Haha, it has definitely been a rollercoaster ride, but yes, I definitely think it has made us stronger, and not only that, but a better band as well. Whenever we have lost someone, we have always sought a better replacement, and to our ears and taste at least, we have succeeded in that regard. Perhaps it’s idealistic on our end, but we strive to have a lineup that is all on the same wavelength when it comes to writing music and their work ethic. We believe that if we don’t have that, we are working against ourselves and as difficult as it is to succeed in the industry, we do not need to make it any harder for us.

SCARS: I’m really looking forward to the upcoming album. What can you give us for details? Possibly the album name, what songs we can expect, or release date? Naked pictures in the insert?

MISHA: The album will be out in spring 2010. We’ve had a few unfortunate delays with a few aspects, but the instrumentation has actually been complete since the summer, and we are finally starting to wrap things up. The album name is a tough one - much like a band’s first band name, we can’t agree on anything at the moment, and perhaps it will remain self-titled. But my current vote goes to “Rocket Surgery,”

haha. Songs like Icarus Lives, Racecar, Zyglox, Absolomb, Buttersnips, Insomnia to name a few.

Also maybe something unexpected, maybe... We were going to do naked pics until Rammstein came out with their dildo box set. I mean come on, how do you top that!? So we were forced to go in another direction unfortunately.

SCARS: I think it’s safe to say that the internet has had a big part of exposing Periphery, specifically MySpace, Youtube, and Soundclick. Do you think you would be where you are now without those sites?

MISHA: Apart from our very kind and loyal fans, word of mouth is basically the only other thing that has given us exposure. We would be nowhere without those sites. The multiple message boards and forums that I post on have also been just as important an outlet for the music. The internet has been good to us because you can reach anyone, as everyone is on the internet checking their MySpace or what have you, so our stuff has reached people and places we never would have imagined.

SCARS: It’s great to see you guys finally have a record deal. With all the buzz that Periphery has been creating online, I’m assuming Sumerian Records wasn’t your only option. Why did you choose them?

MISHA: We had been talking to them for

a few years before they sent us the offer we couldn’t refuse, haha. They were definitely the most forward thinking and “out of the box” label that we were talking to, that was at the same time doing very well for their bands and themselves. They were one of the very few labels where every band we talked to about their experience with them had nothing but great things to say, and encouraged us to join. They have good resources and an amazing booking team, and Ash has an incredible sense of how to build up a band in today’s scene, so for us it was really about squaring away the terms we wanted.

SCARS: You just recently got off your first major tour, the Thrash and Burn tour with DevilDriver. What was that like?

MISHA: That tour was as amazing, and fun as it was tiring and difficult. All the bands were super professional in every regard, and made up of incredibly nice and talented musicians. We got to make a lot of new friends and a lot of new fans, as well as play some ridiculous venues we might not get to play again for a LONG time, haha. On the downside, it was a “bus tour” meaning it was set up around having a dedicated driver, which most of the bands did not have and that resulted in long night drives. So that part was difficult, but we had such a great time it was totally worth it, and we would definitely do it again if we ever get the opportunity to!

SCARS: Besides Periphery, you have another page, solely dedicated to instrumental tracks, written and recorded completely on your own, under the name "Bulb." Is there ever a possibility of seeing a solo album?

MISHA: The idea for a solo album was something I've been throwing around for a while, but I have no idea what style it would even be at this point in time. I honestly use that page as a dump for all the new ideas I've been working on, and if the boys want to use a song, then it becomes a Periphery song, and we put vocals on it. But at the same time, I wouldn't want Bulb songs to just be the leftovers, so someday I'll figure that out; maybe it will be more of a rock album.

SCARS: How about new releases from any of the plethora of other projects?

MISHA: Yeah, I know, I work on too much stuff. When I get more time, I'd like to finish the OMNOM album, and I do plan to someday finish an electronic album with Jake. But I made it very clear that all my side projects will be just that, for as long as Periphery needs my attention (as it does now). I have to leave those on the back burner, for the time being.

SCARS: You had mentioned seeking musicians for a "convertible band" for the Bulb material. Is that something you are still looking for?

MISHA: This idea, too, has been put on the back burner for the time being, but I'm still very into it as a concept. Basically I would amass a list of competent musicians from all around the world. Then if I had some free time, I could figure out where I would like to do, say, a week long tour (anywhere there are musicians). They would have to be of the caliber where they could figure out most, or all of, the music by ear. Then I could fly out to them or they could come here, and we could practice for a few days and play a bunch of shows. This would be just to keep myself active. I get very bored when I'm not doing something productive. But I would also be able to meet and network with the amazing musicians the world has to offer, and learn a thing or three from them too!

SCARS: Throughout the years, you've posted parts of an epic piece called Jug-

ernaut. I read that this may become a concept album for Periphery. Now that you have a record deal and your first album is on the way, has anymore thought gone into that?

MISHA: Yeah, we aren't even sure if we want to make it a whole concept album anymore. We're debating whether to make it the second album, or the third album or if we should just sprinkle sections from it onto upcoming releases. We just have all this material we want to release, and we are still just trying to get the first album done. We will mess with Juggernaut and figure out what works best.

SCARS: You have worked with another incredible musician, Tosin Abasi. Can you educate those who may not know him? What did you work on with him and what was it like?

MISHA: I often tell people, Tosin Abasi is the reason I will never consider myself a good guitarist. He is probably the single most creative guitarist I have ever known, and just views the guitar in a completely different way from most people. So he's a great guy to jam around with and absorb info from! He was working on his project Animals As Leaders a few years ago, and basically was about to give up on music because the whole thing was becoming a huge mess in the studio - due to things out of his control - and he just wanted to give up on it. At the same time, his label had already put a lot of money into the project and wanted some sort of album.

I told him that he was crazy to even fathom quitting and that we should just rewrite the whole album, and I would produce, engineer and mix the album. It ended up being much more of a collaboration than anything because we just worked so well together and had great writing chemistry, and we literally locked ourselves up in my apt for 10-12 hours a day for a month. It was a real labor of love at times, but we were really proud of the material, and that album is now for sale on Prosthetic Records as Animals As Leaders, self-titled album.

SCARS: If you could assemble a dream band with any musicians, alive or dead, who would they be and why?

MISHA: Ooh, that's a tough one. I'd love

to see a collaboration with Allan Holdsworth, Guthrie Govan, Nobuo Uematsu, and Hiromi Uehara. Oh, and Tomas Haake should play drums. Holdsworth and Guthrie are two guitarists who just blow me away, Guthrie for everything that's "in," Holdsworth for everything that's "out."

Nobuo is one of my all time favorite composers and is pretty much the only person whose music can reduce me to tears, and Hiromi has this quirky energy that almost represents what I look for in music. Tomas has one of the most solid pockets I have ever heard, incredible feel, and is incredibly good at not overplaying. I have no idea what style of music it would be, probably would be some crazy, epic orchestral jazz fusion or something, but now that I have thought about it - I want the album!

SCARS: It doesn't sound like you have much of it, but what do you do on your down time? I'm guessing through the musical tributes, Final Fantasy may occupy a lot of it.

MISHA: Downtime? What's that? I hang out with my girlfriend or catch up on sleep or something. I find it hard to get into video games these days; it's funny because I want to and try to, but then never have time to really get into something new, for some odd reason. I actually just played through FF7 a few weeks ago, and a lot of the time that meant not sleeping to be able to do that. Whatever I get into next would have to capture my attention to the point where I would do it over sleep. And I love sleep.

SCARS: With this being a horror magazine, I have to ask, do you or the other band members have any interest in horror films?

MISHA: I am afraid I'm going to disappoint you with this one, as I must admit I'm not a big fan of horror films. I am a HUGE fan of this one comic that might qualify, called "The Walking Dead." Absolutely phenomenal. Tom, our bassist, is actually the one who got me into that. But as far as films go, Matt is a big fan of the "Nightmare On Elm Street" films, and Tom likes "Drag Me To Hell" and "The Descent."





BIKINI GIRLS ON ICE

When SCARS caught “Bikini Girls On Ice” at the Rhode Island International Horror Film Festival, two things crossed our mind - surprisingly, both having nothing to do with the fleshy babes that had been screaming across the screen. First, that BGOI psycho killer, Moe, was more demented than your average Joe, and second, that maybe it's time we pay credence to our indie filmmakers hailing from Canada. Now, director Geoff Klein fills us in on making his movie, and what happens when a bus full of girls decide to host a car wash at one creepy ass, abandoned gas station.

Interview by Fallon Masterson

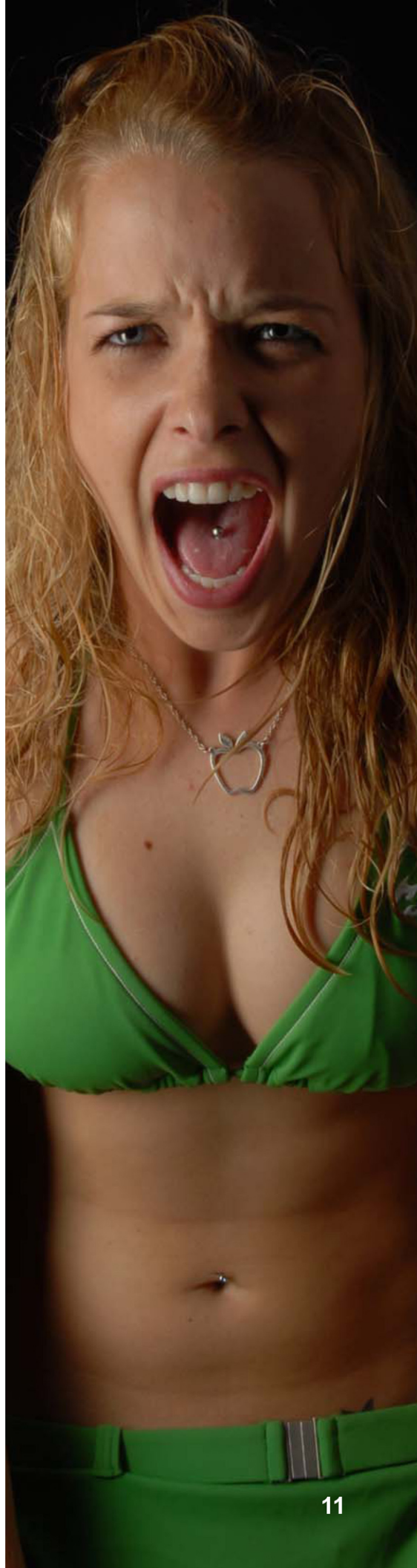
SCARS: For starters, what came first with “Bikini Girls On Ice”: the title or the story?

GEOFF KLEIN: That's easy - the title. I had been wanting to direct a slasher film for quite some time, but never had that idea that would actually make me go through the arduous task of investing 2 years of my life and maxing out all of my credit cards and loans. It was actually the co-producer of the film, Jeff Ross, who wrote me an email one day, when I was telling him how I wanted to make a slasher film. He wrote, "Why don't you just make a film called 'Bikini Girls on Ice' and the tagline would be 'These girls are so hot, they need to be put on ice!'" And when I read that email, my jaw almost dropped. I knew this was it. So I put together a rough outline and I saw that I had something that I was willing to invest my time and energy into. The story then came about when I figured out which locations I wanted to base the film around. It was, however, a conscious decision to make a pretty simple story line, seeing that it was

my first feature as director and that we were working on a limited budget. I kept telling people, "You can't break the rules before you know the rules."

SCARS: What really struck me when watching, was how long it had been since I'd seen an unmasked serial killer on screen, and what a cool feel Moe has. Tell us a little about William Jarand.

GK: William Jarand was actually the first person to walk into the auditions. I remember seeing him sitting in the waiting room, all clean cut, wearing glasses and reading a newspaper. I said to myself, "Who the hell is this guy auditioning for?" Then he walked into the room and the casting director, Helene Rousse, said, "This is William Jarand and he's here to audition for the role of Moe." I thought to myself, "Oh this is going to be a waste of time." But the moment I called action, he started to convulse and shake and moan and grunt... and he was giving the camera these looks that made me think to myself, "Holy shit! This guy gets it!" We always knew that Moe was a little more cerebral than most killers, even if he only grunted



throughout the film and was very violent in his actions, we wanted him to be multi-layered in personality, and I think that's what we got with William.

Before he got on set, I told him that I wanted him to stay away from the actors, keep in the dark shadows of the room, and just stay mysterious the entire time. So the first day he showed up on set he had a fake tattoo on his back that read "Born to Kill". Everyone just kinda looked at each other like, "There's something severely wrong with this person." I myself was laughing inside, because I knew this was part of the plan, and it was working to perfection.

The first shot was a scene where Jenna,

scenes to make them work with what was already shot. After the all was said and done, I would say the film got shot in about 14 days; a miracle in itself.

The gas station was actually pretty tricky because the interior and exterior were in two completely different locations, two hours apart from one another. This made shooting very difficult obviously. We had been doing some research on Flickr to find abandoned gas stations in and around Montreal. We found a pic of two rusty looking gas pumps, but we couldn't see what the building looked like behind these pumps. So we drove out to the location which was about an hour outside of Montreal, and this ended up being used as the interior of the gas station. What you see in

homage that BGOI has going on, a lot of people would probably expect to find nudity abounds here - although it's actually very minimal in the movie. Was this decision a toss up?

GK: It wasn't a toss up at all. It was another conscious decision on my part. I knew that I had to have at least one sex scene in the film in order to satisfy the crowd and stay true to the genre, but I didn't want the film to turn into a trashy affair that ended up on the bottom of the bargain bin at the local video store. I felt that the fact that girls were running around in bikinis the entire time was sexual and perverted enough as it was. I know that some people are going to go expecting tons of T&A and be disappointed there isn't more,

I know that some people are going to go expecting tons of T&A and be disappointed there isn't more, but I was also keeping the average viewer, who doesn't necessarily like slasher films, in mind.

played by Cindel Chartrand, had to run from Moe and exit through a door. So the actors started just off camera, and as I called, "Roll camera!" Moe rubbed his dirty hand down Jenna's back and breathed into the back of her neck. When I called action, Jenna ran like a bullet to the door, but for some reason, the door wouldn't open! Add to this the fact that Moe is running behind her, grunting in all his glory, and she turned around and started crying! At this point I knew Moe was going to be a hit!

SCARS: Tell us about the logistics of making "Bikini Girls On Ice," especially as a first time director. What did you shoot on? How long did it take to shoot, and where did you find your gas station and cast?

GK: We shot the film on the Sony F900; so basically HDCAM. We had a scheduled shooting time of 21 days with only 2 days off throughout. But it rained for the first 14 days of shooting, so we had to cut a lot of pages from the script and re-work some

the film had no set design whatsoever. The place hadn't been in use for 25 years.

The exterior was a little more tricky, because you can't find abandoned gas stations that have the pumps still in the ground. So we're driving out near the Canadian/American border in a small town called Stanstead, and we were about to turn around, when an 18-wheeler truck was coming the other way, so we decided to continue on another 100 meters and turn into the next driveway; lucky for us, the next place to turn in was an old car dealership lot that had been since turned into a steel gate factory. But it still had the big garage doors from the car dealership, so we said to ourselves, "Ok, if we can just find some pumps, then we can haul them over here and we'd have a gas station." I spoke with the owners and they were more than happy to lend a hand if we could respect their working hours. Needless to say, we worked around their schedule and made it happen.

SCARS: From the title, and 80s slasher

but I was also keeping the average viewer, who doesn't necessarily like slasher films, in mind. They are sure to go into the film with a certain preconception of what they are about to see, but my hopes are for them to leave the theater and respect the film for NOT having tons of nudity. I'm walking a very fine line here, I know, but it's a risk I was willing to take in order to establish the type of films that I wanted to direct.

SCARS: Do any days especially stick out on set? As exceptionally awesome, or a day when just nothing would go right?

GK: The first two weeks of rain. I honestly thought we would never finish the film on time. We cut about 25 pages of the script. We also had one location, Moe's lair, that didn't have any running water or bathroom facilities. We had to hop in the car and drive to McDonalds down the road to use the washroom. There were also only two working plugs in the entire building, and we needed them for the lights on the set, so we couldn't even plug in the coffee



machine cause it would blow the fuse. And while we were shooting, we couldn't plug in any lights for the makeup team, so they had to do makeup with small flashlights attached to their foreheads. Needless to say, it was a real fucking nightmare.

SCARS: From the other films you've worked on ("The Legend of Sorrow Creek," "Silent Men") you've actually had the chance to dabble in every department from sound, to editing, to cinematography. Having now taken on the all encompassing role of directing, do you think you'll return back to another niche production role? Or would you like to direct again?

GK: I needed to be on the camera crew and sound crew before I started directing in order to learn all facets of filmmaking. It was such an extreme advantage for me that I understood camera angles, lighting, limitations on camera movement, and sound issues. Especially as a director, you need to be in complete control of your set, and that means you need to make the people around you believe that you are the master of your craft. As a director you can't go onto a set and not know if you're crossing the axis or not. The camera crew will pick up on this and thus lose some faith in the guy that's supposed to be leading them through this film. That doesn't mean I didn't let the people do their own creative things, quite the contrary, I wanted this to be a complete team effort in

all aspects, but that fact that I knew a lot of the technical mumbo jumbo really helped me filter through all of the different ideas and suggestions that were being thrown my way. Same goes for editing. The fact that I had a background in editing really helped me edit the film in my head while we were on set. The hardest part of being on set is troubleshooting; you need to be able to make quick decisions while everyone is watching, so the more you know about every aspect, the better it is for the film in the long run.

We're in the process of writing two new scripts, one of them being the sequel to BGOI, and the other being more of a character driven monster film called "Loknus," which will be very much influenced by films like "Ginger Snaps" and "Alien." We plan on shooting "Loknus" in late winter and then the sequel to BGOI in late summer, so we have some really busy months ahead of us.

SCARS: Are you a genre fan? Any horror movies - classic or new - that would have been a dream for you to work on?

GK: I love the genre. Started watching horror films from a very early age. One of my favorite films of all time is "Black Christmas." I wish I had directed that film; it's fucking brilliant. I was also inspired by this film when it came to Moe. What made "Black Christmas" so scary was that you

had no idea who this guy was and why he was killing people; he was just a complete fucking lunatic. That pretty much sums up Moe as well. Some other more recent films that heavily inspired BGOI were "Wolf Creek," "Haute Tension," "The Descent" and TCM Remake. I watched all of those films a good 20 times each while in pre-production.

"Wolf Creek" shot on the same camera as BGOI and I loved their score, which was a mix of score and sound design. "Haute Tension" had excellent tension, of course, and again the score was a mix of score and sound design, which I really liked. I also thought the friendship between the two main characters was excellent. "The Descent" was inspiring cause it revolved around a group of six girls, which is very similar to BGOI, yet the similarities stop right there. And then TCM, well, no need to really explain that one. It's the only remake that I actually thought was good.

SCARS: Finally... Why does Moe like ice so much? Or is that as pointless a question as me asking you why the sun rises.

GK: Do you really think I'm going to answer that one? :) I do however promise to get more into his backstory in the sequel, but rest assured it won't be because he came from a dysfunctional family who abused him. (Yes, I'm looking at you Rob Zombie.)

LYNN LOWRY

THE SEVENTIES HORROR ICON IS BACK TO SCARE THE HELL OUT OF A NEW GENERATION OF HORROR FANS

INTERVIEW BY ROBERT FREESE

You know her from such classic seventies drive-in features as “I Drink Your Blood,” “The Crazies” and “They Came From Within,” but horror icon Lynn Lowry has recently returned to horror cinema with a vengeance. The past two years have been incredibly productive for Lynn, and she is featured in a slate of new horror titles. The best news is that she will soon be back on the big screen where she belongs: in the remake of “The Crazies.”

SCARS: How did you become involved in “The Crazies”?

LYNN LOWRY: It was two years ago, at least, that I first heard they were going to do a remake of it. I put the word out that I wanted to do it. My manager also spoke to them and eventually they contacted me and asked if I would do a part in the film. I told them I would love to do it, to pay homage to the original film and to get to be in a twenty million dollar production. That was pretty cool.

SCARS: What can you tell us about the filming?

LL: I got to the location on Monday night and I was supposed to shoot the next day. I think my call was 5:00AM. Monday night at eight o'clock I get a call from the AD about my call time and everything. Then she says, “You’re all set to do the song, right?” No. “What song is this?” Nobody had told me I had to learn a song to do.

They sent over the music on a CD. We were in this little hotel way out in Iowa somewhere. Well, they didn’t have a CD player in the hotel. They had to track one down. At ten o'clock that night I finally got the music and learned the song. Fortunately, being a singer, it wasn’t all that difficult. But I like to have longer to prepare for things like that.

I get to the set the next day and the director Breck Eisner asks if I could ride a bicycle. [Laughs] I told him I had ridden a bicycle forty years ago. They say once you learn to ride a bike you can always ride a bike, right? So I had about two hours with a stunt person to refresh me on riding the bike.

SCARS: Were there any mishaps while shooting?

LL: I did fall once. Way down at the end

of the street I fell while I was trying to do a U-turn on the bike. I could see all the way down to the end of the street and five crew people came running down the street to get to me because they thought I was hurt. I was more embarrassed than hurt. I jumped up real fast and hollered, “I’m okay!”

SCARS: What can you tell us about the part you play in “The Crazies”?

LL: I play a Sunday school teacher who actually gets the infection. I’m on the bicycle singing a hymn and threaten David (lead actor Timothy Olyphant).

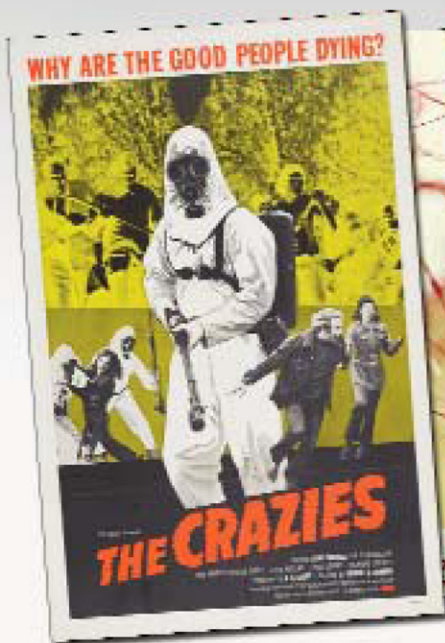
SCARS: Was everyone on the cast and crew aware that you were in the original George Romero film?

LL: Oh, yeah. Everybody was really excited about that, from the production office people to the crew to the cast. Even though I have a small part, I still felt like a celebrity.

SCARS: Without giving away any surprises the new film has in store, what does the remake offer to fans of the Romero classic?

LL: As for the overall story, they did keep a lot of the original script. The two lead characters, David and Judy, are still in it.

My character from the original film, and my father,



Dick Liberty, who is no longer with us, are not in the script. Although, there is a young local girl who is kind of like my character from the original.

I'd like to think they left mine and Dick's characters out because they were so memorable in the Romero film. Maybe they didn't want to deal with that.

SCARS: Are the infected "crazies" any different in the remake than they were in the original?

LL: The interesting thing about the remake to me was they gradually make you crazy with the make-up. So you start out with one phase and then in the next phase you're crazier looking, and in the next phase you're transformed even more.

Of course, when we did it in the '70s, we just did it with our acting. That's how we conveyed the contamination spreading. There was nothing like the make-up to use.

Even though there are going to be a lot of big effects and a lot of money involved in it and everything, I do hope it maintains, somehow, that purity we had in the '70s. I think that is really the problem with some of the remakes. They have such a bigger budget that they lose the essence of what made the original film memorable.

SCARS: How did you enjoy working with your co-stars?

LL: Timothy Olyphant was great. I didn't

get to meet Radha Mitchell, but I did meet Joe Anderson and he was terrific. All the people were wonderful.

SCARS: While working on the remake, were you ever taken back to when you were working on the original shoot?

LL: No. No, it was really different. The original shoot we had a cameraman, a lighting person and a few crew people. On this film, I don't know how many people they had. Maybe there was fifty on the crew, out there with the crane and all the modern equipment. It was so different compared to the original.

The only thing that it reminded me a little bit of the original was the fact that we were in Iowa, and it did sort of look like the farmlands around Pittsburgh. It sort of had the same rural look. Other than that, there were no real similarities in the two.

SCARS: What was the on set energy like compared to the original?

LL: That is a real interesting question. There was definitely a good energy on set, but I don't think it was the same kind of energy as before.

When we did it in the '70s, it was like a brand new event, something that had not been done. There was an excitement about the newness. Nobody in it was a name. Everybody was new. That whole element of it made it exciting, the freshness of it.

In the remake, you have a lot of veteran

actors. They all did a great job. But I think it was more about them doing a great job, rather than it being a great adventure.

Again, it was a great experience because everyone involved was so excited about having someone there who was actually there from the original Romero fun.

SCARS: Lets discuss some of your other upcoming films. What can you tell us about "Basement Jack"?

LL: I'm really excited about that one. Michael Shelton directed it. It's his first film he's ever directed. He's a big special effects guy. He's done effects for "The Exorcism of Emily Rose," "Terminator: Salvation" and "Transformers: Revenge of the Fallen." He's done a ton of stuff.



"Basement Jack" is about a serial killer who lives in people's basements. I play the serial killer's mother, Mrs. Riley. All my scenes are in flashback, back to the '50s. I'm the reason he's a serial killer. I'm a real monster in this movie. She's really not a very nice person.

The killer goes back and forth between the past and the present and stays in people's basements. He studies the families until a thunder storm comes. When that happens he comes upstairs and then it's not pretty.

SCARS: Did you enjoy playing a crazy person?

LL: It was so much fun to do because I got to really play a character like I've never played before. I've never played anyone that sick before. Everyone on the crew was scared of me. It was so funny, until they got to know me and know I'm not like that in real life. Later on I heard people saying, "God, she's so nice. How can she play that part?"

SCARS: It makes you wonder what they were whispering behind your back before they got to know you.

LL: [Laughs] Yeah, really. I did want to mention that I won the best supporting actress award at the Terror Film Festival in Philadelphia for that role.

SCARS: Congratulations.

LL: Thank you. It's out on DVD on November 17th.

SCARS: I recently saw the trailer for "Schism" on YouTube. Tell us about that one, because in addition to starring in it you also co-wrote it and co-produced it.

LL: I met Derek and Erika Purtell at a screening for "Sugar Cookies" in New York. We were talking and then emailing about how fun it would be to make a movie. I asked him how much he thought it would cost and he told me. I thought it was doable and we decided to make it.

I had an idea for a doctor character who hypnotizes people and then he uses them to do things for him. Steal for him and kill for him, stuff like that.



So Erika took my idea and wrote an entire script. I went to New York for ten days and they shot all my scenes. I stayed in their apartment while I was there. It was real guerilla filmmaking, which was exciting. It was like back in the '70s.

I actually stayed in the director's living room and in the morning that living room would be changed into the set for the able TV show. The crew would be coming in when I was getting up.

What I didn't expect was to learn that everyone who worked on the film did it because they wanted to work with me. That was so flattering. That is the highest compliment to be paid, that people would want to do that.

Derek Purtell was a terrific director. It was his first time directing and he was just fabulous to work with. I really want to thank Derek and Erika for putting so much of their heart in this film. It would not have been made without them.

You can now get "Schism" at www.intoshwithinsanity.com.

SCARS: Tell us about your character.

LL: I play a woman with a cable show called *In Touch With Insanity*. I have three personalities in the film. Viewers who call in to the show have something wrong with them. One guy thinks he's a vampire, one woman is a kleptomaniac.

My first personality, Betsy, is a real southern woman, with a heavy, heavy accent. Another personality is Jackie, who is really kind of a man in a woman's body. I have a New York accent for her. The third personality is Lola, who is a showbiz person. She likes to sing and drink and smoke and go out with men. So, I've got the real shy Southerner and the real loud New Yorker and the sexpot. I was able to do a real variety of characters in the film.

I have this doctor who's working with me and he has a drug called Hypnodine. When people call in to my show, I suggest they contact this doctor who in turn uses them to do bad things.

SCARS: Any problems on the film since you were wearing so many hats?

LL: The only problem I ran into was that everyone involved with the film was pretty much in their twenties and they were all like, "Yeah, we can work for fourteen hours." [Laughs] I don't think so. I'm tired. I have to go to bed. They could just work endlessly.

SCARS: What kind of part do you play in "Psychosomatika"?

LL: I play a really neurotic, psychotic Southern Belle. She's got a very 'Blanche Dubois' personality. I wear big hats and very Southern style clothing. It's a great part. It looks great. I've seen the trailer for it.

SCARS: What is "George's Intervention"?

LL: "George's Intervention" is going to have its premiere at the Bram Stoker Festival in London. I play the Interventionist.

George's friends ask me to intervene, with them, to try to talk George out of being a zombie because he eats people and that's not good.

SCARS: Is it a comedy or is it played straight?

LL: It is a comedy, a comedy-horror-zombie film. It's very funny and very bloody. There's a lot of farce in it and it looks great. My character is very funny. She's kind of like a kindergarten teacher the way she talks and deals with the zombie.

J.T. Seaton wrote and directed it. He was incredible to work with, a very talented writer and director.

SCARS: "Beyond the Dunwich Horror" sounds promising. What can you tell us about it?

LL: It is loosely based on the Lovecraft story. I play a librarian, Margo Warren, who is actually a ghost. I'm a dead librarian.

SCARS: Very cool.

LL: I have all these monologues about the Necrocomicon. I give all the information on how the book came to be and I sort of set up the storyline for what happens later in the film.

SCARS: Who is directing?

LL: Richard Griffin directed, who also did "Splatter Disco" in which I was in for Pop Cinema. It's always so much fun shooting with them. They get the best locations in Rhode Island, because everyone knows them. It's like, "So, you want the library? Here, you can

have the library for two days." They just give them these fabulous locations.

SCARS: That kind of cooperation in obtaining sets certainly helps give the films a bigger look.

LL: It does, yes, definitely. I'm actually going to do Richard's next film which is called "The Atomic Beach Party."

SCARS: That is a great title.

LL: I'm playing a woman who is a cross between June Cleaver and Pat Nixon. And she's a drunk. That should be a lot of fun. We'll be shooting that in the fall.

SCARS: You are going to be busy this fall.

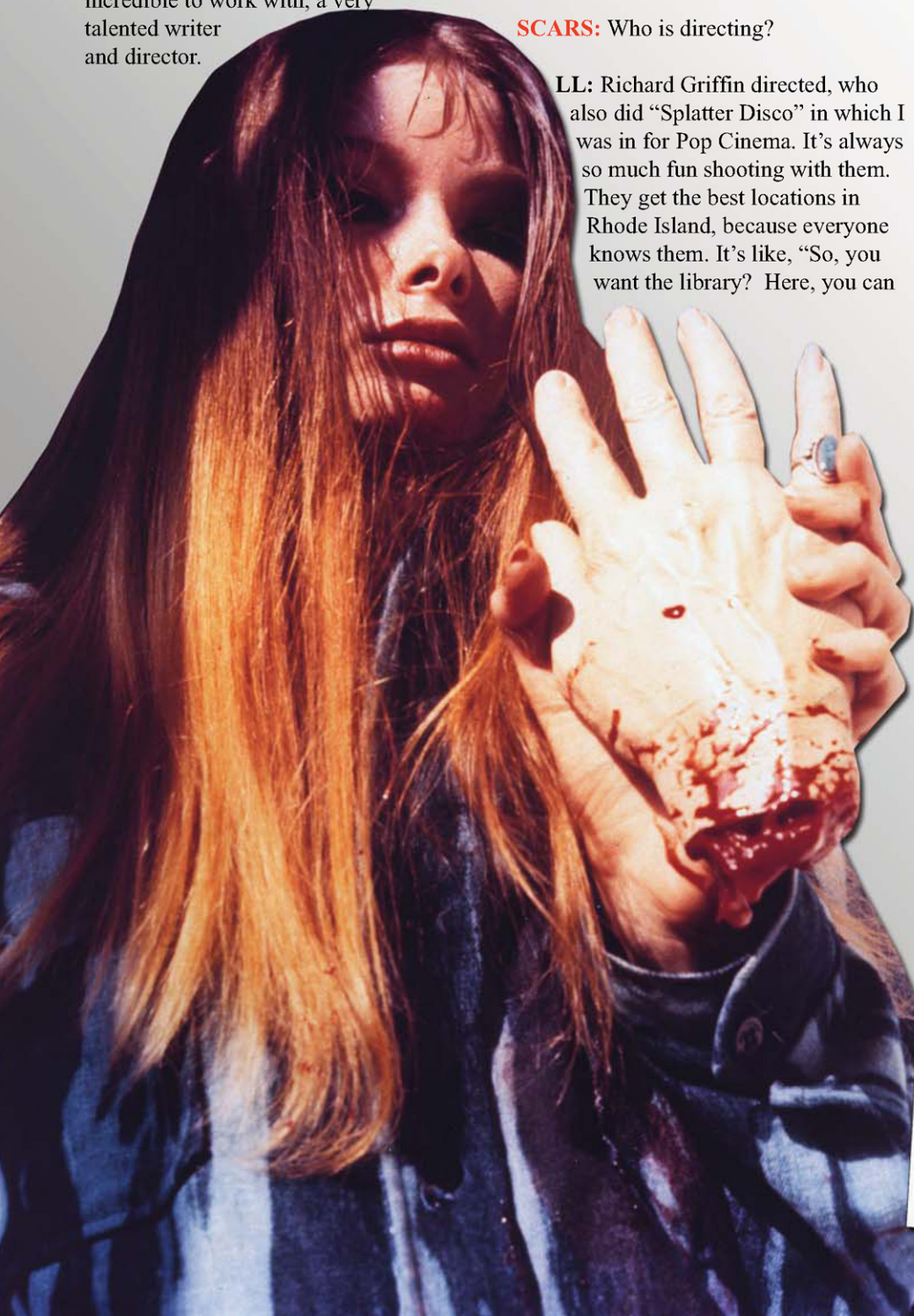
LL: I am. I'm also supposed to do Dante Tomaselli's new film "Torture Chamber." He recently got in touch with me to say we are hopefully doing it in the fall. I'm looking forward to working with him because I am a big fan of his horror films, the way he visualizes things, the way he sees them.

SCARS: I've seen "Satan's Playground," which was pretty bizarre.

LL: His films are definitely bizarre. I don't usually like films where it ends and you kind of go, "What? What happened?" But his films are so interesting. You sort of don't mind that. You're a little puzzled thinking about it. I think it will be real fun working with him.

SCARS: What role do you play?

LL: I have a real good part in it. I play a school teacher. I don't want to give anything away, but I do get kidnapped and what happens to me is not pretty.



SCARS: Certainly not in a movie called "Torture Chamber."

LL: Yeah. Bet you can't guess what it's about. [Laughs] I've never gotten to do a film before where I've been tortured so that will be an interesting challenge for me. I've been watching the "Saw" films for research. I just saw "Hostel 2" to try and get some idea on what you do when you're being tortured. I think it's going to really be one of those things where you have to see what to do in the moment.

SCARS: It seems like you would be perfect for one of Rob Zombie's films.

LL: I was up for Rob's "H2." I liked his remake of "Halloween." They ended up casting Eileen Dietz, who was the stand in for Linda Blair in "The Exorcist."

SCARS: What does the future hold for Lynn Lowry?

LL: I was in touch with David Cronenberg recently. He wants to see my new reel when I have it ready, so maybe I'll be working on a project with him again.

David Durston has written a script for a remake of "I Drink Your Blood." We're looking for money for that, as well as someone to produce it and a director.

I actually would like to work with Lloyd Kaufman again. I hear it's a real experience. I don't know what kind of experi-

ence, but I've heard it's pretty crazy and you just don't know what he's going to do. I don't know. There's just something about that that I'm just, these days, sort of open to try. I talked to him about it.

I'm talking to filmmakers in Spain and Australia about different projects. I am also talking to Brian Weaver, who did "The Turnpike Killer." He approached me at Chiller and asked me to take a look at their film. I was very impressed with what they did on the budget they had. I'll be going to New York in January to film his new picture "The Super." I've got all kinds of things coming up.

By the way, my website is updated now and there's a lot of new stuff on it. Fans can keep up with my upcoming films and see pictures from all my films. They can also contact me and find out where I'll be appearing at conventions. Check it out at www.lynnlowry.com.

SCARS: Are you going to continue writing scripts for films that you also act in and produce?

LL: I am. We're talking about doing something next year with two sisters. I loved working with Janet Tracy Keijser on "Schism." She's great, a really, really strong actress. I was impressed with her so we're trying to

think of another project that she and I can do together.

I am very interested in writing and producing, and maybe even trying my hand at directing. I've directed a lot of theater, but never film. I'd like to maybe try that out.

SCARS: What kind of film do you think you'd like to make?

LL: Horror.

SCARS: You're such a horror fan. You're just a horror geek like the rest of us.

LL: Oh, I am. I am. Horror is what I know best, so that's what I'd like to do, at least at first. Then later I'll get into Ingmar Bergman type stuff. But it will definitely be horror in the beginning.

SCARS: Did you ever think your return to film would have been this successful in such a short time?

LL: No, I didn't. I mean, I never knew what was going to happen. I sort of always hoped I would work as an actress. It's been like a dream come true to get to have a second chance. What's really cool about it is people email me or call me and ask me to be in their film. I don't have to audition or speak with them or anything. They just want me. It's great not to have to compete. To be wanted is really terrific.



THE BIKER FILM

AN OIL STAINED
DENIM AND LEATHER
BRICK IN THE
GRINDHOUSE WALL

By 42nd St. Pete

IT'S THE
"DIRTY BUNCH"
ON WHEELS!

THE ARMY HANDED
THEM GUNS...
AND A
LICENSE
TO KILL!



JOE SOLOMON
presents

THE LOSERS

BERNIE HAMILTON
as Captain Jackson

WILLIAM SMITH

ADAM ROARKE
as Duke

CO-STARRING: HOUSTON SANCHEZ - ANA KOBITA - JOHN GARDWOOD - PAUL ROSLO - GENE CORNELIUS In COLOR

Produced by JOE SOLOMON - Associate Producer VINCENT NATIVE - Directed by JACK STANBETTI - Screenplay by ALAN CALLOU

Motion Composed and Conducted by STEVE PHILLIPS PRODUCED AND RELEASED BY HANFORD FILM PRODUCTIONS, INC. R

In the early 60's, the beginning of the Age of Aquarius, the hippie movement et cetera, there was another phenomenon that was uniquely American: the outlaw motorcycle gang. A group called Hell's Angels captured the headlines after virtually taking over a town, where two girls ended up raped. My timeline tells me this was before 1953.

In 1953, a film called "The Wild One" was released. Produced by Stanley Kramer, it starred Marlon Brando as Johnny, the leather clad leader of a group of bikers. In the film is this classic exchange: "What are you rebelling against?" a girl asks Johnny. He replies, "What you got?"

The bikers take over the town, fight each other and terrorize the locals. Finally the town turns on the bunch, but in doing so accidentally causes the death of an old man, after Johnny is hit by a thrown tire iron and his bike hits the old man. Police pour into the town and end the siege. Members of the gang include Lee Marvin and Timothy Carey.

AIP, always on the cutting edge of exploitation, released "Motorcycle Gang" on a double bill with "Sorority Girl" in 1957. Nothing to rave about, John Ashley was the bad biker who gets it in the end. The Hell's Angels, however, continued to make the headlines. Hunter S Thompson lived and rode with them and wrote a book, "Hell's Angels: A Strange and Terrible Saga." It became a best seller.

In 1966, the Grand Daddy of exploitation, Roger Corman, made a film called "The Wild Angels." Based on stories told by some real California Hell's Angels, the film was a huge hit. Starring a pre "Easy Rider" Peter Fonda, Nancy Sinatra, Bruce Dern, Michael J Pollard, and actual members of the Hell's Angels, the film took a lot of knocks from critics condemning the violence. In a weird twist, the Angels sued Corman for defamation of character. They had also supposedly put out a "hit" on Roger until he explained that if he was dead, they couldn't win their lawsuit. "The Wild Angels" was pretty extreme for its time. It would spawn numerous knock offs, some good, most real crap.

It comes down to this: How do you make a film filled with motorcycles, brawls, and

races exciting? Seems obvious – but it isn't, and that's why a lot of the post "Wild Angels" biker films sucked. AIP loved the success of "The Wild Angels," but Corman was loath to do a sequel. AIP bypassed him and had Charles Griffith write a script, "The Devil's Angels" with John Cassavetes in the lead. Cassavettes, fresh off a standout performance as Franco in "The Dirty Dozen," looked more like a mafia don than a biker. The film was packed with AIP regulars like Leo Gordon, Wally Campo, Russ Bender, and Buck Kartalian. It didn't do nearly as well as "The Wild Angels" had, and was on the bottom half of biker double bills for a few years.

Yeah, it was a weird genre as it was cheap to film and the plots were mundane, bordering on stupid. But like any genre, it had its gems. So those are the ones we should cover. Some directors "got it" and could put a film together that wouldn't insult your intelligence. Others were complete hacks, just out for that quick buck. I mean really, what did you need to put a film together – grab a few working motorcycles, a dozen or so cut off Levi jackets with a fake club name, some rough looking characters, big titted biker chicks, and you had a movie. Or maybe you didn't.

In 1969, hack director, Al Adamson jumped on the outlaw biker band wagon with the cheesiest biker film ever, "Satan's Sadists." I actually had to watch this film on DVD before I wrote this as I couldn't remember much of it from when I saw it at a drive-in. Then I realized why I couldn't remember much, because I left halfway though this lame ass piece of shit.

The "stars" of the film were Scott Brady, Kent Taylor, and Russ Tamblyn. Brady and Taylor are killed off in the first twenty minutes of the film. This may have been "shocking" in 1969, but that shock wore off real quick. Tamblyn, in his "finest dramatic role since West Side Story" (the producers make sure we know this), is psycho biker leader, Anchor. He kills a couple making out after his crew "rapes" the girl, then puts the couples bodies in car that the gang pushes over a cliff.

The "gang" is comprised of future directors John "Bud" Cardos and Greydon Clark. Cardos is actually good and that isn't saying a hell of a lot. The crew kill

everyone at a diner in a “shocking” scene. The only thing shocking is how lame it is. Hero Gary Kent takes off in the desert with the gang in hot pursuit. Tamblyn kills a bunch of campers and this occurs off screen. The whole film is beyond low budget, right down to the crappy wardrobe and bikes that constantly breakdown. Even the deaths of the gang are crappy: killed by a broke mirror, a rubber rattle snake, an avalanche, and drowned in a toilet, which is pretty much where this film ends up. This is a good example about how not to do things. Adamson has his fans, but I have never seen anything he did that was remotely entertaining or watchable. At times he made Andy Milligan look like Orson Wells. Adamson made two other bikers films, “Angels Wild Women,” with his wife , Regina, as the lead and “Hell’s Bloody Devils,” another patch work project that looked like two or three different films mixed into one incoherent mess.

A good rule of thumb in this genre was to look for certain stars. Anything with William Smith, Bruce Dern, Dennis Hopper, Adam Rourke, Jack Nicholson, or Don Stroud was interesting because these guy were competent actors who could save an otherwise shitty film. Usually anything directed by Jack Starrett and produced by Joe Solomon was pretty good.

In 1969 Fanfare Films released “Run Angel, Run,” produced by Joe Solomon and directed by Jack Starrett. It wasn’t about the Hells Angels, although the title was purposely misleading to get people to think it was. Angel (played by William Smith) is a traitor who sold a biker expose to a magazine for \$10,000. Angel’s mama, Laurie, is played by Valerie Starrett.

Angel has to get out of town as all the outlaw biker clubs have a hit out on him. After a chase, he and Laurie hop a freight train. The screen splits into a split screen, than a quad screen, as it looks like someone was trying to come up with something different. Hey, it was the dawn of the 70’s and a lot of filmmakers were experimenting then.

It becomes a character study of Angel and Laurie as they try to go “straight.” Angel gets a job on a sheep ranch, run by a former bike racer. The gang is still in hot pursuit. When the sheep rancher’s daughter, a young Margret Markov in her screen



debut, accidentally alerts them that Angel is working for her dad, she is raped , beaten, and sent home with a warning. The gang beats and rapes Laurie while Angel is picking up his \$10,000.

Angel returns to find Laurie beaten and bloody. He takes on the foursome with a hoe, the kind you use in your garden, not a motel. He takes out a couple of the gang. Laurie throws the bag of money at them, hoping they will take it and leave. The gang leader is about to cleave Angel’s head with the hoe, when the rancher arrives and shoots him. He looks like he is about to shoot Angel until the sobbing Laurie shields him. The rancher lowers his gun as the credits role.

Smith has always been good in these roles and Valerie Starrett is great as Laurie. She has that hard , biker girl look that she pulls off quite well here.

The action may drag a bit, but this is a lot better than most of its low budget competition. Smith and director Starrett would be back a year later in what many would call the ultimate biker film.

“The Losers” was released in 1970. It was called the Hell’s Angels Go To Vietnam. Well, if you know your biker history, Hell’s Angels leader, Ralph “Sonny” Barger, had written the government about training a group of Angels as an elite squad to go behind enemy lines and “shorten” the war. For whatever reasons, the government passed on Barger’s offer, probably because it might have actually worked. But exploitation guys know a winner when they see one, and Barger’s idea became this film.

The Devil’s Advocates are a bike gang comprised of Vietnam war veterans, Link (William Smith), Duke (Adam Roarke), Speed (Eugene Cornelius), Denny (Houston Savage), and Limpy (Paul Koslo). The mission is to rescue a CIA operative in Cambodia. The bikes are tricked out with armor and machine guns. Each biker has their own agenda. Denny owns a whorehouse, Duke is reunited with a Vietnamese woman he loves, and the others drink and brawl throughout the film.

Director Starrett puts more character development into his film than any of these

cash in, hack directors. He actually makes you care about these guys. Duke and his lady are killed. An attempt on the fortified compound gets the rest of the boys captured. They break out with the CIA guy, but all the bikers are killed as they weren't supposed to make it back anyway. Sad part is that the war was run by bureaucratic assholes, just like the one these guys rescued, and that's why we lost. Great movie and I give it the coveted 42P thumbs up.

HG Lewis was always on the cutting edge of exploitation films. So it was no surprise when he made his own outlaw biker film in 1968, two years after "The Wild Angels." The real surprise was that the gang was made up of women. "She Devils on Wheels" was the film, The Man Eaters was the name of the gang. The Man Eaters square off against a gang of hot-rodders in a brutal turf war. The ads screamed, "Fe-

Interesting side note here was that while the Angels liked and respected Jeremy Slate, they really hated Tom Stern. Stern's disrespectful attitude got him a smashed face and a broken jaw, courtesy of Magoo. In an interview years later, Slate recalled that Barger told him to call on the Angels if he ever needed them. He cited an incident where his car broke down and he was helped by the Angels.

Also in '69 we got "Cycle Savages," with Bruce Dern as Keeg, in one of his patented unhinged performances. He has a run in with an artist, Chris Robinson (Stanley) who is drawing the gang. Keeg slices open his belly as a warning, but the warning falls on deaf ears. He is nursed back to health by a hooker (Melody Patterson of "F-Troop").

Dern is completely out of his mind as a drug dealer and white slaver. After the

The cops arrive to break things up. Two cops corner Chris and the girl, Lynne. Chris is knocked out and one of the cops rapes Lynne. The cop takes her to the hospital and threatens to kill her father if she talks. To further cover his ass, the cop tells Lynne's father that the bikers raped her. The cop swears the father to secrecy and hatches a plan to get revenge on the gang. They enlist the aid of a hunter named Armstrong, who has a high powered rifle. He is fed the same bullshit story of the gang rape.

Back out the club house, two of the boys step out to take a piss. They are cut down in mid stream by two shots. Thinking a rival gang is responsible, the leaders call for a sit down. The two clubs meet at an abandoned drive-in. As the two leaders talk, the shooter strikes again. This time members of both clubs are shot. The two clubs decide to take action, but the rogue

In most of these films, the bikers were always the bad guys.

In 1976 a film was released called "The Northville Cemetery Massacre."

Here the bikers are cast against type as the good guys...

male Hellcats Ruling Their Men with Tire Irons as Their Instruments of Passion" and "The Authentic Initiation Ritual Never Before Dared on Film." This ballyhoo brought in the crowds and HG kept the gore and violence quota high as the film gained a cult like following.

AIP, however, was still in the game. In 1969, producer and star, Tom Stern, came out with "Hell's Angels '69." Stern co-starred with Jeremy Slate. The selling point of the film was that some of the actual Hell's Angels from Hunter S Thompson's book were given key roles. Sonny Barger, Terry the Tramp, Magoo, and others all had featured speaking parts.

The premise of the film is that two rich brothers join the club, then use the gang as a diversion while they rob a Las Vegas Casino. They take off in the desert with a defecting "mama." The Angels are in hot pursuit. They corner the threesome, but instead of beating the shit out of them, they cut the fuel lines on their bikes, take the money and leave them in the desert.

gang finds more pictures and drops some acid, they decide to crush the artist's hands in a vice. When the cops close in, Keeg abandons the gang, but is shot by his mama for leaving without her. Really sleazy, this one's worth a look.

In most of these films, the bikers were always the bad guys. In 1976 a film was released called "The Northville Cemetery Massacre." Of course with "massacre" and "cemetery" in the title, we figured it was a horror film. We figured wrong. This is a kickass biker film that has become an international motorcycle cult film. Here the bikers are cast against type as the good guys, and the law are a bunch of pricks. Like I'm telling you something you don't already know.

A hitchhiker is on the road when he sees a bunch of bikers coming his way. He whips out a sign that says "free grass." One of the pack stops and picks him up. Prior to this, the gang helped an old couple with a flat tire. Chris, the hitchhiker, goes on a run with the club. He hooks up with a girl and sneaks off to make it in an old barn.

cop has planted a seed among the other cops. The bikers are stopped and hassled at every turn. The rogue cop sadistically guns down one of the bikers who had broken down in a gully.

The clubs are still not sure who is behind the shootings, so they take a road trip to a friendly arms dealer. The dealer lives in a bunker that could withstand a "17,000 megaton blast at ground zero." The boys pick out a various assortment of shotguns, rifles, and pistols. The dealer thoughtfully throws in some grenades. He tells them that if they called in advance, he could've scored them some claymores and a bazooka. Anybody have this guy's number?

Chris gets into the hospital and Lynne tells him what really happened. The two leave the hospital to warn the club. The clubs are on their way to the cemetery to bury their dead. The cops stop the funeral procession to search for weapons, but find nothing. After the caskets are unloaded, a helicopter with Dad, the cop, and Armstrong attacks. The bikers had hidden the

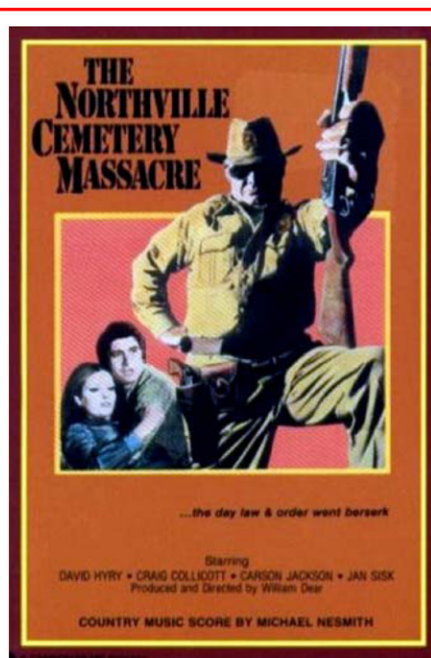
guns in the coffins. The bikers shoot back, but are cut to bloody pieces. Heads bursting, chest shots, this was some heavy shit back then. The bikers here had to be the worst shots in the history of western civilization.

They fake the shooters out by playing dead. The copter lands and the three scumbags get out to check their kills. Another gunfight breaks out and even the biker's women are getting gunned down. Finally, a grenade is tossed into the helicopter, blowing the pilot into bloody bits. Chris is badly wounded and everyone is dead. It ends with Chris and the cop facing off. Typical downbeat 70's ending, as the guy you really wanted to see dead is still breathing before the fade out.

"Northville Cemetery Massacre" has striking similarities to 1971's "The Hunting Party." In that film, outlaws are stalked and killed by the "good guys" with high powered rifles. This film came and went quickly. It was released on home video by Paragon. The original box had a fat, red-neck cop holding a shotgun with the tagline, "The Day Law and Order Went Berserk." The stars were actual members of The Scorpions Motor Cycle Club from Detroit.

Another film with "Angel" in the title was 1970's "Angel Unchained." Obviously using Angel in the title would get potential viewers thinking this was a film about the Hells Angels. It wasn't. Don Stroud is Angel, an outlaw biker who leaves his club and joins Luke Askew and Tyne Dailley on a commune. Entertainment Today called Stroud a "Brandonesque" performer. Yeah, right. Slow moving film that pits the bikers against local rednecks driving dune buggies. Notice during the brawls that no one goes near the bikes. High point is the banter between the Sheriff (Aldo Ray in a cameo) and biker leader Larry Bishop.

"Knightriders" in 1981 was a departure for George Romero. While not a biker film per say, I was mesmerized by this film. It's a story of a troupe of motorcyclists who are basically a traveling Renfair. They move from town to town setting up medieval jousts on motorcycles. This spectacle gets national attention and starts a conflict within the group.



King Billy, Ed Harris in a standout performance, wants nothing to do with the corporations that seek to destroy his version of Camelot. His upstart opponent, Morgan, played by Tom Savini, wants the main stream attention and all that goes with it.

A lot of critics crapped all over this film, but I couldn't leave my seat, despite that I had to piss like a mule. Such is the power of Romero's film making skills. Check it out, have an open mind and the ride is long, but worth the payoff in the end.

1991 gave us what might be the mother of all biker films in "Stone Cold." This was to be the film that was to propel ex-football star, Brian Bosworth, to fame. It didn't. The film was saved by the over the top performances of Lance Hendriksen as Chains and William Forsythe as Ice. The two biker leaders of a white supremacist, drug dealing gang called the Brotherhood. Cop Bosworth, whose name was changed to "John Stone," has to infiltrate the gang as they plan to assassinate the governor of Mississippi for jailing one of the gang leaders for killing a priest.

Probably one of the most violent biker films ever. This one enjoyed a two week run at a couple of the still functioning grindhouses left in NYC at the time of its release.

Certain things worked in certain time periods. Like a lot of film genres, the biker films peaked from about 1966 to 1974. Larry Bishop tried to bring back the biker film with "Hellride," but that just didn't revive this played out genre. They were ideal for the drive-in and grindhouse circuit. The careers of William Smith, Jack Nicholson, Peter Fonda, Bruce Dern, and Dennis Hopper all escalated, into better film roles. Some genres like this would only last about ten years, mainly because the creative forces behind them moved up the cinematic chain. Then the hacks would step in, and the biker exploitation film just sputtered and died.

Read 42nd Street Pete's full list of biker exploitation movies on scarsmagazine.com, keyword search "biker."



NOS THE ART OF SELF- SPLOITATION

PHOTOS BY CHAD MICHAEL WARD

by Fallon Masterson

What's sexier than a driven, motivated, workaholic who spends her downtime watching "Nekromantik" and "The Wolf Man," and rolling around in pools of fake blood for lucky photogs? Maybe we're biased towards Jessie "Nos" Seitz, because she regularly lends us her written talents for her Confessions Of A Gore Whore blog on Scars-Magazine.com. Unfortunately, we can't lay sole claim to this Ms. Nos. She gets her horror on regularly for Lip Service Webzine, has been featured in Bizarre Magazine, and is a mainstay on the creative team for Wicked Pixel Cinema. Find Nos online and, if you ask nicely, she just might show you her Pee Wee Herman tattoo.

twitter.com/gorewhorenos
myspace.com/nos13



SON

Photo: Chad Michael Ward



BASED ON ACTUAL EVENTS

The news from today, inspiring the movies of tomorrow.

By Fallon Masterson



Dimension warp, ahem, “mysterious spiral” opens over Norway.

By now most of us have seen the pictures, read the conspiracies. Whatever you believe – that Russians were indeed conducting a rocket test, that Obama (who was accepting his Noble Peace prize) is an alien transplant, that it’s the beginning of the end or rooted in Satanic black metal– there’s no disputing that something fucked up happened on December 9.

The image of the spiral, blue stream, and subsequent black hole which followed look computer generated in their perfection, so Hollywood already has the perfect look to imitate. Make the spiral the opening scene, cast Toby Maguire or Elijah Wood as an inquisitive young scientist, and we’ve got the beginnings of a blockbuster.



Peruvian gang murders people, sells their body fat. Or do they?

In November, officials in Peru held a surreal press conference showcasing two bottles of human fat, and a photo of a decapitated human head. The cause? Four gang members, who confessed to murdering 60 people and selling their victims’ body fat to black-market, European cosmetics companies. Chief investigator, Felix Murga, they were inspired by an ancient, Andean legend – the “Pishtacos,” who killed for fat. Now, a month later, all claims are suddenly being defiled and written off as a make believe story by Murga and company. Is it true? Are the Peruvian police filthy liars, with overactive imaginations? Or did the black-market just step in, and make the police shut their mouths, “Hostel” style?

With character names like Felix Murga, a multi-layered story involving gang members, tenacious and flawed investigators, journalists, and rich Europeans... Come on. This one writes itself. Check out the criminally underrated “Cronicas,” written and directed by Sebastian Cordero, and give him a shot at this story.

Remember, you heard it first at Scars. We’ll gladly accept royalties when you sell your script.

MARIANO VILLALBA

First, Mariano Villalba should be avoided by anyone suffering from coulrophobia. (If you don't know what that is, we're not telling. We like when you're scared.) The photographer and Photoshop guru, hailing from Argentina, has mastered his craft. His work has been featured on the cover of Photoshop Magazine, and been awarded in competitions worldwide. With work titles like "Motel Hell" and subject matter ranging from blaxploitation tributes to cemetery side scenes, Villalba gives visual goodies for all our guilty pleasures. Find him online at [flickr.com/photos/marianovillalba](https://www.flickr.com/photos/marianovillalba).





MARIANO VILLALBA





SILENT NIGHT ZOMBIE NIGHT THE INTERVIEWS

If you're getting tired of watching the same five or six Christmas horror movies, writer/director Sean Cain has a new title for your line up: "Silent Night, Zombie Night." Sick of Christmas horror movies? Cain explains why this one has legs beyond the season, zombies for both old and new schools, and how he cast familiar faces like Felissa Rose and Lew Temple. We've also got information on Cain's next project, starring Jason Mewes and Ezra Buzzington. So pick up a mug of cocoa, put on your little Santa hat, and read on.

Interview by Matt Molloy

SCARS: The biggest decision to be made when doing a zombie film comes down to one question: fast or slow zombies? You did both! Why did you choose to go in this direction?

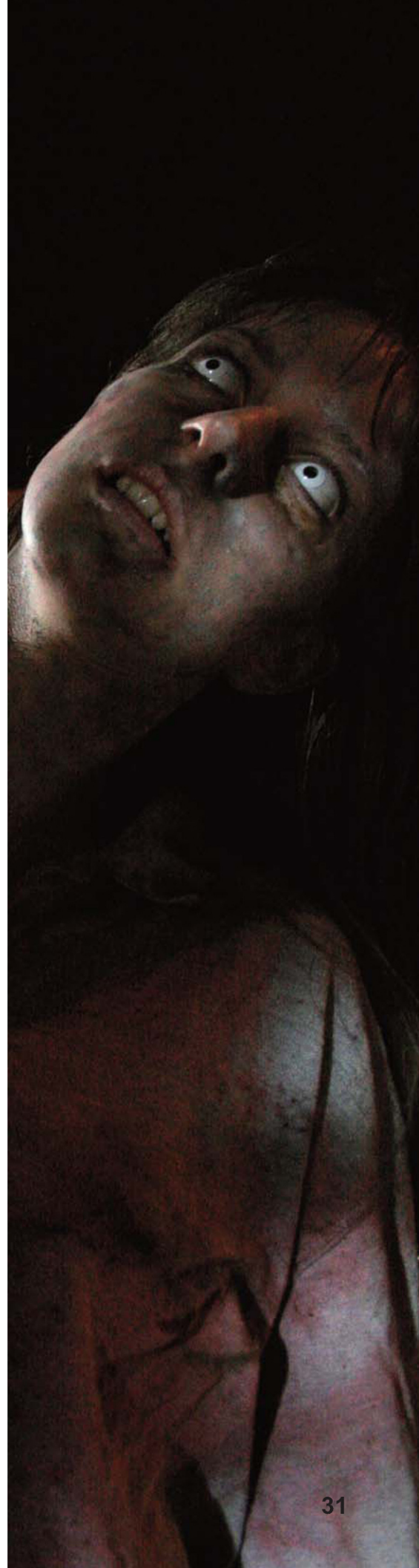
SEAN CAIN: My first job in Los Angeles was at a video store and fellow nerds would sometimes argue which "Star Trek" captain was best, Kirk or Picard. The zombie world has that same type of battle in who's the best zombie: slow or fast. Personally, I couldn't care less as long as it's a good story. I mean both the original and remake of "Dawn of the Dead" were great. Why? Because the characters were interesting and the story was compelling.

Because "Silent Night, Zombie Night"

was fairly low budget I knew we would be forced to go with fast zombies, because we couldn't afford the hundreds and hundreds of slow moving ones to truly be a menace. Two or three shuffling zombies aren't very scary. However, I'd never heard of a film which incorporated both, so I figured why not. This way my fellow nerds can rejoice because they get Kirk and Picard!

SCARS: For a film called "Silent Night, Deadly Night," Christmas doesn't really seem to play a huge part, other than it taking place in December. Was there a reason for staying away from too many holiday connections?

SC: When I go hiking, I like to work on



movies in my head. One night, I was trying to come up with a good title for SNZN and I blurted it out more as a joke than anything else, but as soon as the words left my lips I thought...hmmm...not bad. However, I knew it might be misleading as the story wasn't campy. The section with Santa Zombie was added later and doesn't dominate the film, but it's one of my favorite moments.

Using Christmas was more about how tragedies hit harder during the holidays. About half the population is thinking about eating a bullet anyway with all that faux Jingle Bell cheer. I thought it would be great to play off the fact that our heroes should be opening gifts on Christmas day, but instead their loved ones are being eaten like Big Macs by the zombie hordes.

SCARS: It's good to see veterans of the horror scene, like Felissa Rose ("Sleep-away Camp") and Lew Temple ("The Devil's Rejects"), present. Was this a result of your inner fan boy showing?

SC: Casting genre vets like Vernon Wells, Lew Temple, and Felissa Rose was more about liking them as human beings rather than being a fan boy. I met Lew originally back in 1997, way before he became a "name" in horror. We did a short project together called, "South of Heaven." Knowing him, as I do, I have to chuckle about how his career turned out because I always thought he was one of those actors who was more interested in doing plays than films.

The movie I met Vernon on, I had no idea who he was at first. It wasn't until I looked him up later I was like, holy crap he was in THAT movie? AWESOME! He was such a funny, down to earth guy who I immediately liked and wanted to work with. I hadn't even heard of "Sleepaway Camp" until after I met Felissa!

For the most part, that's how I cast all my films. I look for talented people who aren't giant diva assholes. Unfortunately, you don't always luck out, but on "Silent Night, Zombie Night" every single actor turned out to be pure gold. If you look at my IMDB credits, you might notice a lot of the same folks keep popping up.

SCARS: In this film alone you took on the roles of writer, director, producer and editor. Sometimes you even act! Why do



so much by yourself? Is it ever difficult balancing between all of them?

SC: Aside from the acting thing, I don't feel like it's a Sean Cain Film unless I'm actively involved, from writing the script to directing to the editing room. In the past I've learned to wear so many hats because I couldn't afford to hire someone who I could trust 100%.

My first film, "Naked Beneath the Water," was the type of project we call a "back-yard video," which means you shot on weekends with your friends. It really wasn't a professional shoot. We were having fun and learning how to make a movie. The major bit of wisdom I took away from that film was not to act in my own stuff. I'm happy to be in other bad B-movies, but as a director I wouldn't hire myself when there are so many talented "real" actors out there.

My latest film, "Breath of Hate" was interesting because it was the first time I directed someone else's script. It happens so rarely that I read something I could actually see myself want to make, but with Wes Laurie's strange tale, he brought a very distinctive voice I immediately plugged into. As I continue making films, I find I'm getting better at delegating work to people who I know can get the job done.

SCARS: Do you prefer any of those positions more than the others?

SC: I love the times where I'm alone. Either writing the script or editing the film. There's no stress about "making the day" or people who constantly need my attention. It can get overwhelming. But if I was going to pick one, I would have to go with the editing process. I love it. I get to sit in a darkened office reaping the fruits of my labor. Seeing those magic moments captured forever on film (and when I say film I really mean a digital file, but that doesn't sound as romantic) by the actors or a DP. Then stitching them together and transforming that jumble into what was originally envisioned in my head. That's the best job in the world.

SCARS: Tell us a little about what other projects you are working on.

SC: Currently I am in post-production for my third film, "Breath of Hate." Like I



mentioned before it was written by Wes Laurie, who has been my partner in crime (along with his wife Mary) for these past two films. It's kind of a horror slash romance starring Jason Mewes ("Clerks 2") and Ezra Buzzington ("The Hills Have Eyes"). It's very non-linear, in a schizophrenic sort of way. On one side it's a love story between a high class prostitute and a gamer nerd (Mewes), and then on the other it's about the same girl going up against Buzzington's sadistic wacko, who has this weird plan to replace god with himself. I guess it's "Hostel" meets "Pretty Woman."

SCARS: When and where can "Silent Night, Zombie Night" be purchased?

SC: I'm currently in talks with distributors at the moment. Our world premiere was in the UK for GoreZone's "Weekend of Horrors" on November 1. So, the film is newly completed. I've got a Las Vegas and a Los Angeles screening set up in December, but beyond that it's all still up in the air.

Interview with Felissa Rose by Matt Molloy



Image associations of Felissa Rose usually end with the scarred memory of 14 year old Angela, sporting a peen in "Sleepaway Camp" (1983).

Lucky for genre fans, Felissa's all grown up, and has been churning out new horror consistently for the last seven years. She tells us what's next (yes, more "Sleepaway Camp"), and about getting into character as a zombie slayer for Sean Cain's "Silent Night, Zombie Night."

SCARS: Tell us about your character in "Silent Night, Zombie Night," Elsa Lansing.

FELISSA ROSE: She's definitely a gutsy chick! Since the world is invaded by horrific zombies she's ready to serve as right

hand help (to Mr. Vernon Wells) in saving the planet. Elsa has a big weapon and will use it to protect with everything she's got. A totally fun role. I love playing a hero!

SCARS: Would you be prepared to kick some ass if a real zombie epidemic took place?

FR: Absolutely. I love the idea of getting rid of the bad guys and taking care of all the good that's out there. I'd probably have a leg up on most people, since I think I'm a badass in a film like this, ha!

SCARS: You certainly aren't new to the horror genre. Is there something that attracts you to doing films from the dark side, or is this just a coincidence?

FR: A little of both. I'm attracted to fun stories and excited, passionate people. That's what you find in horror. I really love this community because everyone loves what they're doing, and the set is always electric. Playing victim or monster is also a perk, because you generally tap into something of yourself that is usually dormant in day to day life. I get to scream and cry mostly, which is an amazing purging process at the end of the day.

SCARS: You seem to have a slew of new films coming out in the near future. Can you tell us anything about them?

FR: The always hilarious Ford Austin directed "Dahmer vs. Gacy," in which I have a cameo (sure to entertain), "Deadly Little Christmas" just came out (I'm a psycho mommy), and "Breath of Hate," another Sean Cain extravaganza. Lots on the horizon with my new production company as well. I just started Milrose Productions, and we'll be shooting this summer. I'm also collaborating with my husband on two projects, so that will surely be amazing. Hope to check in with you later on and give you the details. Great fun!

SCARS: It was certainly nice to see your return to the "Sleepaway Camp" series in "Return to Sleepaway Camp," along with original director, Robert Hiltzik. Word has it that another addition to the series, "Sleepaway Camp Reunion," is in production. Is there any chance of seeing you in that one as well? If so, any sneak peeks you can give us?

FR: Ha, this will definitely happen and I will be a part of it. Robert is writing it now. I really want my company to get it out there, so I hope it's next on the Milrose slate.

Thanks, Felissa! Stay up to date with her latest projects at www.felissa-rose.com.

Interview with Lew Temple by Raymond Dowaliby

Before he landed in "Silent Night, Deadly Night," most of us remember Lew's face (his literal, bodiless face) getting skinned and flattened on the highway in "The Devil's Rejects." Now he's got his face firmly in place, and a whole new stretch of movies ahead of him. Lew talks about the road of his career, a map riddled with Rob Zombie and encounters with Chuck Norris.

SCARS: Well, so far you've been Rejected by the Devil, and now you're in a

flesh-eating zombie Christmas movie. How the the hell did you get into these situations??

LEW TEMPLE: Hey Ray, good question. I always start out with the purest intentions, and somehow wind up in some dicey places. One thing that I do enjoy about the work is the complexity of the characters that I am building. Both Adam Banjo and Jeff Hannigan have layers that get peeled away in the course of the films. I think that Adam has more of a "happy" place than Jeffrey. Jeffrey is trying to hold onto a perfect world that he once knew, and his only escape from the reality of his world is to believe in the deception that he has created. I think he is a great vehicle to represent how society may act when the world is turned upside down in some strange phenomenon, like an apocalypse or a zombie epidemic.

SCARS: Tell us about Jeffrey Hannigan. I have yet to see "Silent Night, Deadly Night" and want to know more!

LT: As I said, Jeffrey is a good father, good husband, good community member who is confronted with difficult decisions in light of the change in the world of bizarre events. For a while you believe in



his faith and hope. He gives us a small piece of comfort in an uncertain time. He is an everyman that must reveal his worst nightmare. I truly enjoyed the emotional depth of the character that Sean Cain provided, as well as where he allowed me to take the character in the film. I am very proud of this work. Make sure to see the film.

SCARS: As stated in the first question, you seem to be a genre staple. What is it about horror that keeps you in the circle, other than the checks, of course?

LT: Yes, being a family man myself, I appreciate the compensation factor of work, paydays. But the horror genre in general has been very good to me, no doubt. I am able to land in quality projects, in quality roles that give me definite visibility in the horror arena. My old friend, Bill Moseley

My old friend, Bill Moseley (another horror icon) once told me, that the horror genre is a great place that allows you to build a character with color and arc.

(another horror icon) once told me, that the horror genre is a great place that allows you to build a character with color and arc. I have found that to be true. Other genres clearly support this as well, but it seems that horror films allow me to push the envelope a bit more than other genres. I appreciate the imagination that is embodied in horror films. "Silent Night, Zombie Night" is a classic example. I think that I am good fit in the films you see me in, and the work is genuinely rewarding.

SCARS: Flipping through your IMDB, I happened upon 4 episodes of "Walker, Texas Ranger." You've worked with Chuck. I, myself, would love to hear a story you may have about those experiences.

LT: I have to say that working with Chuck Norris was a delight. He was very giving and wanted only the best episode that was possible. He was like a coach on set, very enthusiastic, very excitable, and was always very easy to be around.

I suppose the best Chuck Norris story that I have is probably not very well known. When you went in to audition for "Walker, Texas Ranger" in Dallas, there was a mark

on the door, when you walked in, that was Chuck's height. If you towered over it too high, you would not be cast, no matter how good your audition was. Also they had so many stunt doubles and look-alikes for Chuck Norris, that you never knew who you were working with. It was crazy, but great. Now Conan O'Brien often makes fun of me, making a fool of myself on his show. I don't regret having done it. It was a great place to start.

SCARS: Another thing that caught our attention on your list of things in the works was "Stingy Jack." What can you tell us about this one?

LT: "Stingy Jack" is a project in development, that has a very sound script and cast. It is in pre-production, as I am to understand that we will start sometime in the spring. Again the script is really well writ-

ten, and Todd (Langseth) has assembled a very formidable cast. It should be a perfect film for a fall/Halloween release. I am excited for it, no doubt.

SCARS: Last I saw you in person was at Rock and Shock, in Massachusetts. Any conventions lined up or any place we could find Lew just chillin'?

LT: I love the Rock and Shock show in Massachusetts, they are wonderful people that run it. Like I say I have been working for the past several months on a project, "Unstoppable." So I am looking forward to being home with my family for the holidays. I don't have any conventions scheduled at this time, but am always up for attending, as I really enjoy being in the midst of the fans. So, if anybody has any ideas.... keep the lights on for me. But if you want to find me in the spring, go to a ballpark. Baseball is my mistress.

SCARS: We can't wait for your new stuff, and don't be a stranger.

LT: Great to visit with you, Ray. SCARS is a great source for all of us horror fans, and we appreciate all that you do, all of the time. As I often say, "Good On Ya."



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RUNNING UP THAT **HILL**

AN INTERVIEW WITH DAVE PARKER

DIRECTOR OF **THE HILLS RUN RED**

By Matt Molloy

Sometimes it's scary to be a horror movie fan. We can get hung up – nay, obsessed – on things. Finding the director's cut of an obscure film, or a region-free print. Or just finding a rare film, period. In "The Hills Run Red," one film geek's desire to track down an 80's movie too brutal for theaters leads him to the truth that sometimes movies are based off more than a fictional script. With plenty of blood and a brutal killer to boot, "The Hills Run Red" just might help you remember what's good about slasher movies. Director Dave Parker ("Masters of Horror," "The Dead Hate The Living!") tells us how he did it.

SCARS: Gore certainly played a big part in "The Hills Run Red," but unlike many movies, it all served a purpose. Was it a conscience decision to not over do it?

DAVE PARKER: Well to me, effects should be used to be as effectively as they can be. If you dwell too long on a certain kill or make it super gory then you can run the risk of it becoming comedic. We were really trying to capture the flavor of 80's slasher films with many of the kills (not all), and sometimes, to me, that meant less is more, leave some things to the audience imagination – because many times, they imagine a much worse fate.

SCARS: What was the deciding factor for you to jump in as director for this film?

DP: I had always wanted to try to play in that slasher movie world. To me, what was challenging about the script David J. Schow wrote, was it wanted to set up the clichés of the slasher movie and then turn them on their heads. It's a tricky balance of making the audience feel familiar with some scenes, and then do something to turn the story in an unexpected way, leaving the audience not knowing what's going to happen next. I love the opportunity to play in that world, creating a movie that has a lot of the slasher movie conventions (group of kids out in the woods, sex, drugs, a masked killer), and take those to

make a very dark, deranged, and violent mystery.

SCARS: I'm sure our readers have noticed from our cover that the killer, Babyface, has one hell of a look! Were you involved in creating this look at all?

DP: I have a deep fascination/affinity for masked killers. I've always responded more to a killer with some sort of image that stands out - Jason, Michael Myers, Leatherface, Freddy. It was very difficult, but such a blast to come up with the look of Babyface and try to make him as distinct as we could. It took a long time and we explored a lot of different designs. Our goal was to create a killer that would feel like he fit into that 80's time period, and could have been in a movie that somehow the audiences just missed. I was very fortunate to have great artists, Michael Broom and Jim Kagel, to work with and execute my ideas for the character.

SCARS: Any chance of seeing a part 2?

DP: There's always a chance for a part 2. We didn't really try to end the movie with a set up for one, though naturally how it does end, there is one. I'm a big fan of ambiguous endings like John Carpenter's "The Thing," where the story doesn't answer all the questions, doesn't wrap everything up nicely for the audience. We tried

to do something in the spirit of that for the ending of this movie. To me sequels - or prequels or whatever spin-off variation you can come up with – works best when it comes organically. That the fans desire to see another one is what creates it. The catch 22 of that is how a studio knows that the fans want another one is gauged by sales and rentals. If the title does well or exceeds the studios expectations, and the fans are vocal and let them know they want another one, then the studio will listen. I think it's very difficult with these kinds of films to pre-design a franchise. It's been tried before in horror and never seems to work. To do it just to make money is fine and expected from a studio, but as someone creatively involved, it would be nice to know that the fans actually want another one.

SCARS: Any other projects in the works?

DP: I've got several projects, all in the horror genre that I'm trying to get going. One is with famed "Splatter Punk" writer, John Skipp. It's a great script that's a very different kind of horror from "The Hills Run Red." There are also a couple of horror graphic novels that I'm trying to adapt. It's always an exciting, and yet never wracking, time when one project is done and out there, and you're waiting for the next one to start. That's real horror.



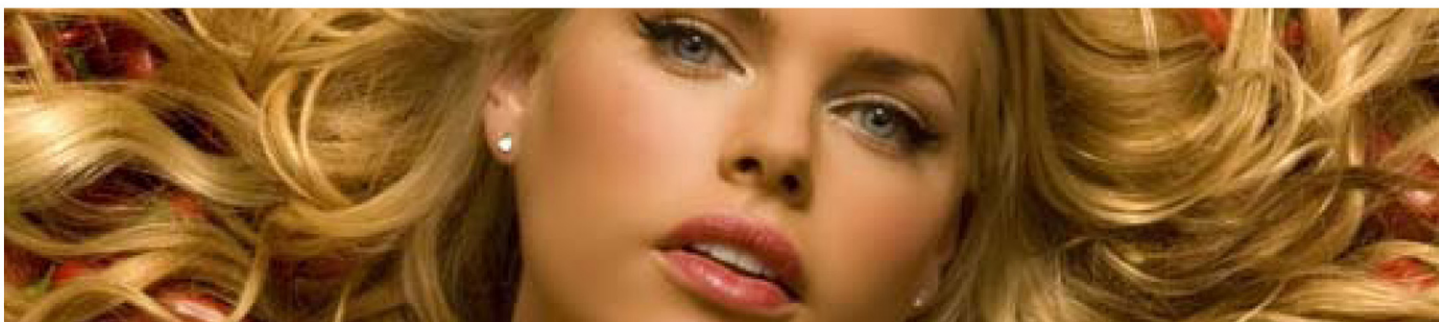
SOPHIE MONK

NOT JUST ANOTHER PRETTY PSYCHO

By Raymond Dowaliby

In “The Hills Run Red,” Sophie Monk plays the daughter, Alexa, of the director of the much sought after 80’s movie. With the movie’s whereabouts a mystery, Alexa – now a stripper – is tracked down and asked to help our movie geeks find her father (played by William Sadler). Faster than you can say “daddy issues,” Alexa leaves the pole to help out.

Not previously known for horror, we’re happy to say Monk has more genre work slated for next year. Her next foray is “Murder World” (formerly “Pearblossom”), starring herself, Scout Taylor-Compton and Electra Avellan. Until then, check out Monk in “The Hills Run Red,” now on DVD.



SCARS: What attracted you to the role in “The Hills Run Red”?

SOPHIE MONK: The fact that I got to play such a different character. She was so intense, and had so many different facets.

film was when “Babyface” spoke to his victim with such lucid clarity. Were there any moments that stood out as downright creepy to you on the set?

SM: The whole thing! We shot the film in

“The Hills Run Red” has given me a taste for horror.

SCARS: After that last question, I have two words: “Murder World.” Tell us what you can about it.

“The Hills Run Red” has given me a taste for horror.

SCARS: What was it like working with William Sadler? “Intense” is a good way to describe your dynamics.

SM: William Sadler was amazing. I loved playing opposite him, and he taught me so much, making me a better actor.

SCARS: The scariest moment to me in the

the middle of the night, in the middle of Bulgaria, in the freezing cold, and I had blood dripping down me for half the film.

SCARS: Is the horror genre someplace we may be able to you as a fixture? I know our readers wouldn’t mind that at all!

SM: Absolutely. While I love comedy,

SM: It’s definitely aimed at the male audience. It’s about two vampires who are lesbians with one good and the other bad. Of course, I play the bad one!

SCARS: I want to thank you for taking the time to speak with us. Feel free to scare the crap out of us any time, and look good doing it!

TALKING TURKEY WITH JORDAN DOWNEY OF **THANKSKILLING**

INTERVIEW BY MIKE JONES

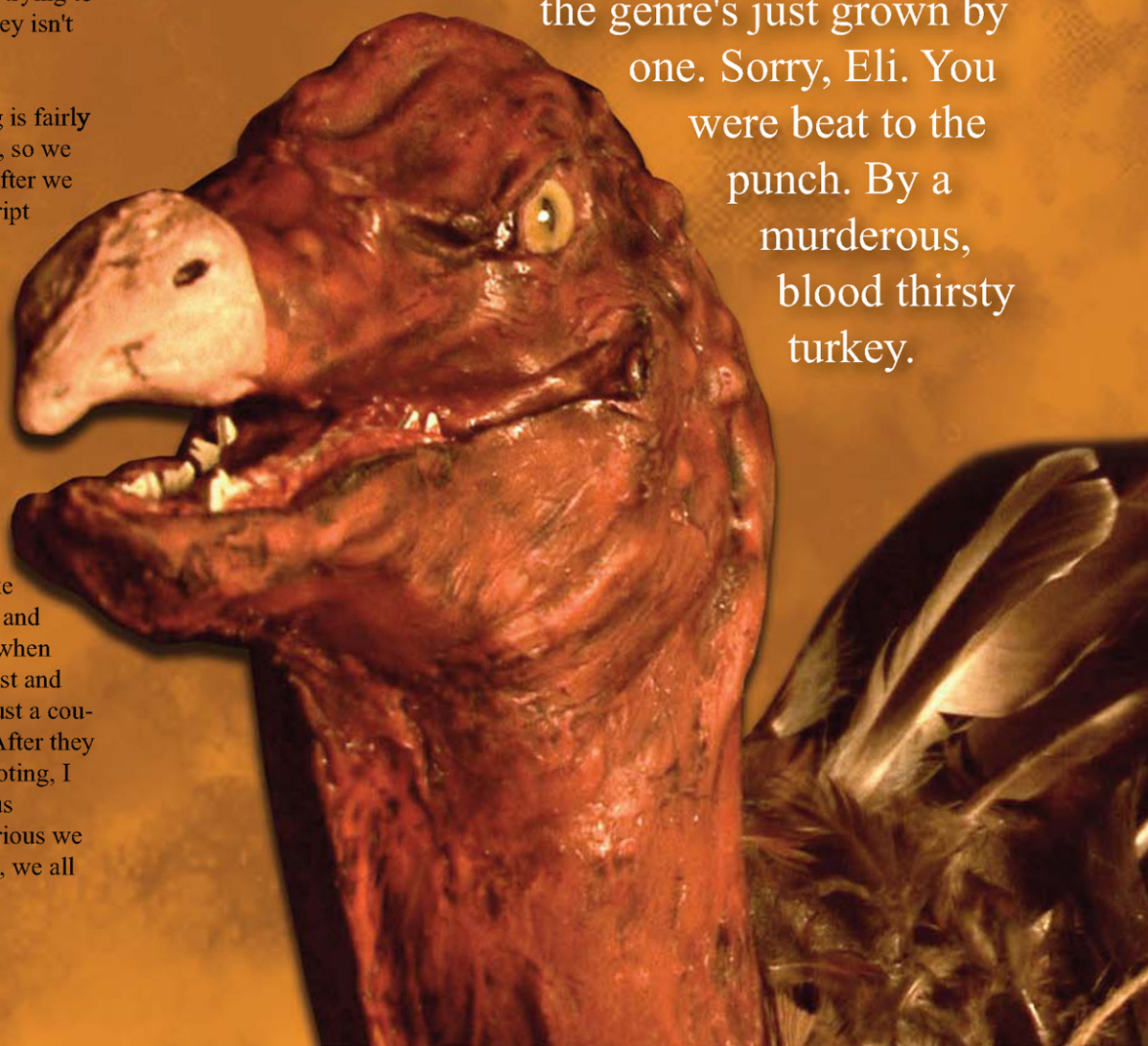
SCARS: What was the inspiration for "ThanksKilling," and how were you able to sell your ideas to the cast and crew?

JORDAN DOWNEY: Kevin Stewart and I created "ThanksKilling" out of sheer desire to make a movie, no matter what it took. It was a less talking, more doing kind of attitude. We are both horror fans and specifically both love holiday horror movies. We had \$3,500 and knew that horror was one of the few genres we could pull off on that kind of budget. You also have to consider that with a horror/comedy, you have a lot more leeway with your low-budget material being cheesy in a good way. What I mean by that is trying to imitate Michael Bay with no money isn't going to work.

We were aware that Thanksgiving is fairly untapped when it comes to horror, so we chose that as our holiday. It was after we already started working on the script that we researched previous Thanksgiving movies, none of which I have seen. "ThanksKilling" was shot before news even broke about the Thanksgiving "Grindhouse" trailer.

I can't say there was any one thing that influenced "ThanksKilling" over another. Guilty pleasure cheesy movies like "Jack Frost," "Gingerdead Man," and "Uncle Sam" were on our minds when writing it, however. At first the cast and crew probably thought we were just a couple of kids making a bad movie. After they read the script and we started shooting, I think everyone saw how ridiculous "ThanksKilling" was, yet how serious we took the whole project. In the end, we all shared a lot of laughs.

Thinking of Thanksgiving themed horror movies, a lot of minds go no further than Eli Roth's trailer (and rumored feature). Wasn't the whole point of Roth's spoof that there were no Thanksgiving killers out there? Devotees might point out '72's "Blood Freak" or '81's "Home Sweet Home," but that's small in comparison to the number of other holiday bloodbaths. With Jordan Downey's new movie, "ThanksKilling," the genre's just grown by one. Sorry, Eli. You were beat to the punch. By a murderous, blood thirsty turkey.





SCARS: You do say on your site, “Laugh at it because it’s funny, laugh at it because it’s bad, it’s meant to be taken with a grain of salt,” and use the tagline “Gobble, gobble, motherfucker!” Did it end up being a horror-comedy only because of budget and time constraints, or was that always the intention?

JD: No, it was always meant to be a horror-comedy. There is no way that a film with such a title and tagline could not be taken as a joke! Now, that being said, “ThanksKilling” really is more of a comedy than most slasher films. It’s not particularly scary or horrific or disturbing. It just has a really weird, twisted, and dirty sense of humor. And I won’t lie, we knew that a lot of the film would come out funny because it’s so absolutely bad or so absolutely low-budget. And yes, a big reason we decided to make a horror-comedy in the first place was because of budget. Sweeping epic dramas don’t work for \$3,500 and we didn’t want to do a handheld “Blair Witch” kind of film. For what it’s worth, we’re both proud of the production value we got for next to nothing.

SCARS: Coming from an FX background myself, I’ve seen the different creative approaches people can come up with on a set. What problems did you guys encounter with the turkey as the killer? How

did you overcome the obstacles?

JD: There were plenty of problems with the turkey puppet! The biggest issue was that the puppet was not very user friendly. I had to literally lube up my entire arm up to the elbow to fit it into the puppet head. We didn’t think ahead enough at how we would actually shoot the puppet either. It turned out I had to lie in the dirt in awkward positions for most of the shots, in order to get the best mobility with the puppet mouth or a specific look. What happened is that a comfortable position for me to physically puppet from would not always look good on camera. Really the only way to overcome that was for me to be uncomfortable. Not to mention, the glass eyeballs were super-glued to the latex head and kept falling out. My dog chewed up the feathers of the puppet at one point as well. We only built one full puppet, and didn’t have the time or money to troubleshoot problems on a test puppet. One aspect of the turkey Kevin and I always argued over is whether it would have a drooping gizzard thing on its neck or not. Kevin wanted it and I did not. I felt like real turkeys are not scary at all, just ugly with wrinkled up faces.

SCARS: The pictures of how you built the killer turkey are amazing! How long did it physically take to mold, sculpt and complete him, and then how long did it take

you to practice with him to get the movement and body language down the way that you wanted?

JD: A concept sketch was done in a matter of minutes, after researching ideas for how the killer turkey should look. We wanted to stray from what an actual turkey would look like, especially in the face, as real turkeys look rather silly. Instead, the final puppet resembles something more along the lines of an evil vulture or a creature from “The Dark Crystal.”

The sculpt and mold had to happen fast, as we ended up working with water-based clay instead of dealing with the heating process of oil-based clay. The water-based clay dried up fast, so to avoid the sculpture cracking everything needed to be finished in just a few days. It took about one day to sculpt a general design of the turkey, and another day or two went into a detailed sculpt. I would say another two days went into making the mold and airbrushing. The puppet was built a few weeks before shooting - the eyeballs, teeth, and a detailed paint job were done in the days prior to the first scene involving the puppet. It didn’t take much practicing to realize the puppet would be difficult to work with. For the most part though, it looks good on camera.

SCARS: We have the usual characters for a horror film, such as Johnny "The Jock," Kristen "The Good Girl," Darren "The Nerd," Billy "The Hick," Ali "The Slut," the sheriff, the hermit, the naked pilgrim and parents. How did you develop the back-story for each character, and how did you come to the decision to cast each role?

JD: The back-story for each of the characters was not very complex. A slut is a slut. A jock is a jock. A nerd is a nerd, and so on. Stereotypical nerds don't have sex, they don't party, and they don't have friends. We really just kept these kids as recognizable as possible to your typical horror character. We chose to do that to make fun of the clichés you see in horror films, although in the end that may have been a mistake. That's not to say we didn't want our cast to look and feel unique in their own way. I think while these characters might be based on clichés, you learn to love them in the film. "ThanksKilling" is what it is, and worrying about deep back-story and motivation just takes away from the effort you could be putting into the comedy and gore onscreen.

As far as casting is concerned, it wasn't like we had a plethora of actors to choose from. We held auditions for actors we found on Craigslist out of my garage. We got very, very lucky that in rural Ohio we found a great cast to fit each part. Everyone that came out ended up appearing in "ThanksKilling" in some way or another.

SCARS: For the total cost of \$10,000 and 14 days, you were able to create and finish your vision. Was there ever a time during production that you thought you would never get it done, and if you had more finances, what would you have done differently?

JD: Honestly, not finishing "ThanksKilling" was never an option to us. While shooting we were scheduling and casting the day before, but we always knew we would make it work. There were a couple times when we thought we would have to resort to casting a crew member at the last minute, just to shoot the scene. Thankfully though, we always managed to scrounge up actors somehow. If we had more money, I can't say that "ThanksKilling" would exist, in all honesty. We may have chosen to do another project. I'm glad we had such a small

amount of money to work with for many reasons. If there were a big budget version of "ThanksKilling," it would be a completely different movie. We wouldn't have to write the script around locations, and we would spend more time on the story. It's hard to say what that would be like. A full on animatronic turkey, and ten times as much gore would be a must though.

SCARS: Your FX artist was Troy Smith. How did you meet him and convince him to work on the film? Did he express any concerns over some of the FX in the film, and did he come up with things on-set or in pre-production that totally blew away your notions of what you would be able to show in the film?

JD: Kevin found Troy online, after posting on an Ohio Craigslist forum. We saw pictures of his work, talked to him, and were really excited to have him on board. We did not all even meet until days before shooting. Troy far-exceeded our expectations many times on set. There is a scene in the movie that involves a tiny latex face, that we thought could be



very funny if done right. When Troy first showed Kevin and I the face he created, we could not stop laughing. I also remember we added a specific effect to a death scene that involved a fake tongue. Troy went out to the garage and scraped together a fake tongue with latex and a blood-filled condom. The effect worked great. Everything Troy was in charge of, he nailed faster and cheaper than expected. Working with him was a great experience.

SCARS: The “ThanksKilling” soundtrack features the work of Kajmir Royale, and bands Krynol and Overated, as well as General Bastard and Derick Dahl. How did you run into these talented musicians, and how much creative input did you give each other about the musical sound you wanted?

JD: Kajmir and General Bastard were the only artists to create original music for “ThanksKilling.” The rest of the bands and artists were friends of ours, whom we sought out their music to use in the film. Kajmir was introduced to Kevin and I through my brother who lives near the Denver based artist. It just so happens that Kaj is a huge movie fan and loves horror films. He was very excited at the opportunity to create the score for

“ThanksKilling.” We gave him complete freedom to create whatever he wanted. When he let us hear what he was working on, we had a few notes here and there, but for the most part everything you hear is all the work of Kajmir.

SCARS: You guys have come up with some creative ways to promote. With sections on your site devoted to things like fan-made artwork and music, a poster contest and tattoo contest... how did you guys come up with the concept of these things and what is the most surprising thing you have received from a fan?

JD: The crazy promotions stem from us not wanting to market “ThanksKilling” as anything other than what it is. We didn't want this overly slick trailer, or bland website with tons of film festival florals plastered about. We wanted to have fake funny ads and banners and most of all we wanted to be as honest about the film as possible. The contests are just fun ways to promote “ThanksKilling” as an experience, not just a movie.

The craziest thing that has happened thus far?! Well, we were offered a project about killer squirrels... But really, one of the contests we're running is for bands to

make their own fan-made songs. This whole idea came from a horror rock band in northern California, The Lurking Terror. The band randomly saw “ThanksKilling” at a film festival and decided they loved it so much they wanted to make a song about it. Out of the blue, I received an email with a link to this MP3 they had just recorded over the weekend. I couldn't stop laughing at how awesome the song came out! It can now be heard on the website and we hope to have a lot more submissions prior to the release.

SCARS: How exciting has it been for you to take an ultra low budget concept, turn it into a film, and now distribute it through your site and retail outlets? Was this the way you imagined it would be?

JD: It has actually been much harder than we ever expected. “ThanksKilling” is so low budget, that it should be easy, right? Not at all. Kevin and I were in charge of so much for the film, it was extremely overwhelming at times. From the editing, to the artwork design, to acquiring a bar code for the DVD, we did it all. It was an intense learning experience and we never expected it would take so long to complete. But looking back on everything from start to finish, it has been very





exciting. You really do learn a lot by doing it yourself and seeing a project through to the end. We had always hoped we would see “ThanksKilling” on the shelves of a Blockbuster, but it’s still going to be a lot of fun seeing it in select retail stores and online.

SCARS: Are there plans for a sequel in the near future, or will you be looking to do something unrelated? Is horror going to be your pain focus, particularly comedic, holiday-themed mayhem?

JD: Personally, I’ll be doing something totally unrelated next. “ThanksKilling” was a lot of fun, and I’m proud of it from a business standpoint, but I’ll be doing something in the exact opposite direction. I love the horror and thriller genres and maybe one day I’ll make it back to a more slapstick horror comedy. We do have ideas for an entire “ThanksKilling” franchise and hope to have a sequel underway sometime next year. Kevin and I would only serve as executive producers and hope to find other young filmmakers to make each sequel. I would love nothing more than to turn “ThanksKilling” into a franchise made entirely by aspiring filmmakers. There’s a lot to learn from making a low budget film, no matter how it turns out. If nothing else, I want to give others the opportunity to learn what never to do again!

SCARS: One of the problems I’ve run into working on films, is the preconceived notion that people outside the industry think

that what we do is all fun and games. As first time filmmakers, was the experience of making this film everything you thought it would be, and what would you say to those expecting a big party?

JD: I had actually directed a short film about six months before shooting “ThanksKilling.” We went all out on it. I mean the budget was six times the feature length’s. On that one I was a nervous wreck, but taking your first steps into a storm is the best way to learn I feel. That being said, I was very prepared for the last minute decision-making and overall stress of directing.

What I was not prepared for was mentally “wanting” to make “ThanksKilling.” I was all stressed out about not being passionate, because it was not a “respectable” movie. I was worried what people would think and say about the movie, and about us. Eventually, I just said, “screw it,” you can’t be perfect and we went all out. Let me tell you, it was not all fun. Kevin and I lost enormous amounts of sleep making “ThanksKilling” and devoted over two years of our lives to the project, just to see it through to the end. And still, what comes out is not a perfect movie. It’s far from perfect and some people will probably rip it to pieces. But ultimately, you make films for those rewarding moments that make it all worthwhile. If filmmakers are in it for any reason other than a deep burning passion, they’re in for a real wake-up call.

SCARS: Who are some other directors and films that inspired you to become a filmmaker?

JD: The one single thing that inspired me to want to be a filmmaker is the movie “Critters.” That was the first movie I watched over and over again as a kid. It was the first time I really started thinking about making movies. Directors that have inspired me are Paul Verhoeven, Terrence Mallik, and James Cameron.

SCARS: Now that you’ve been through it all, what advice would you give to the person that’s sitting there and saying, “Can I do that?”

JD: Hell yes you can! And it’s going to suck at times, and you’re going to be broke, and it might take years to get your film done. But yes, at this day and age, making a low budget feature film is not far out of grasp. But first you need to realize your strengths and the budget you’ll have to work with, then decide what kind of film you’re going to make. Just remember, concept is key... your film has to stand out because you’re not going to have the marketing budget, actors, or major distribution deal of bigger films. The most important thing is to see your film through to the end. Having a finished film is an accomplishment in itself.

Thanks Jordan! Learn more at www.thankskillingmovie.com.



TRACY COOGAN

Interview By Raymond Dowaliby

“Dark Woods” opens by quoting Dante. It’s fitting, of course. No comedy is as bleak as “The Divine Comedy.” And “Dark Woods” is about as bleak as they come – in all the right ways. The movie, directed by Michael Escobedo, stars Tracy Coogan (“Zombie Honeymoon”) as a terminally ill woman, seeking solace with her husband (writer and actor John Muscarnero) in a wooded, remote retreat. Coogan shares how she made it out of Ireland and into La La Land, and her further journey into this psychological film.

SCARS: Tell us a little bit about yourself and how you got started in the industry.

TRACY COOGAN: Well, I’m a native of Ireland. You know we have lots of ghosts and goblins there. In fact, I’m a fairy. Seriously, I am from Ireland. My whole family still lives there. I’m the only one who left the nest. Bit of a wild spirit! So when I first came to the states I moved to New York. I loved New York. It really is one of the greatest cities. When I first came, I wasn’t sure how long I’d stay. I think everyone at home had bets that I would be back in a week. They lost a lot of money! So I landed in Manhattan and that was it, I was hooked. I wasn’t sure what I was

was hard to get in there because it was a repertory theater, so they always used the same actors. But, I was determined. I had a little spy there and I always knew when the castings were going on. Sometimes it would be last minute. So I would go buy the play, and march on down there and try to get in. After several attempts, finally they saw me and of course I did an absolute terrible job, but they appreciated my efforts and I then did a few productions there.

I did a couple more little films, and then when I got “Zombie Honeymoon” and things started happening with it, it went to a lot of festivals and Showtime had ac-

SCARS: Was horror a choice or did you fall into it so to speak?

TC: I fell into it, to be really honest.

SCARS: What can you tell about working on “Dark Woods”?

TC: When I first read “Dark Woods,” I loved it immediately. I was looking for certain projects for myself and this hit straight away. I thought Susan was such an interesting, delicate, complex character. When I auditioned, I could not shake her at all. I wanted to play Susan! I got involved then as actor and producer, but it just didn’t get off the ground at that

When I first read “Dark Woods,” I loved it immediately. I was looking for certain projects for myself and this hit straight away

doing there but I knew I wasn’t leaving any time soon.

I got involved in some classes and started doing some short films, and then I started getting some wind of plays that were going up at the Irish Repertory Theater. It

quired it. I thought this may be a good time to try Los Angeles. So I moved out here and this is where I live now, with my amazing husband whom I met in Los Angeles. So there was definitely a very strong force bringing me out here.

time. We’d put it aside for awhile and I always stayed in touch with John, the writer. I really wanted him to make the movie and wouldn’t let it go. We both shared the same interests in movies and filmmakers.

Little by little, things started rolling again

and then next thing you know we were on set. It moved very fast and everything just fell into place. It was great. We shot in Big Bear, which is about two hours outside Los Angeles. Absolutely beautiful! We had two cabins, one for shooting in and the other for cast and crew. The schedule was tight but we worked great with it. We got everything we aimed for every day. It was always very satisfying to check in with Andrew Whittaker, our DP, who is simply amazing. He photographed some really fabulous images. You can check out some footage on Andrews's website, www.andrewjwhittaker.com. I'm pretty excited about it.

Working with Mary-Kate Wiles was amazing, she is such a sweetheart. James Russo, who so graciously joined our cast, he loves young filmmakers and supports whole heartedly. John Muscarnaro, who plays my husband, Mike Escobedo, was our director. Mark Shady and Lee Rudnicki, our producers were fantastic. They made sure we were comfortable and well taken care of at all times. Everyone! Makeup, sound and lighting, everyone working on this film were just great.

SCARS: You play a terminally ill woman in "Dark Woods." Was it difficult to get to your character?

TC: It was very scary, I can tell you that. I had read the script a long time before we ever started to shoot, so I had a lot of time to work on it and think about it. It took a while to figure out how I wanted it to be played out. I was very inspired by certain movies and actresses in particular. I am a huge, huge fan of Gena Rowland's in "A Woman under the Influence."

Some days were harder than others. Things were changing, as they do, from a minute to minute basis. I like to be by myself a lot when I'm working. I always want to stay focused and do the very best I can do. I had worked with my coach, Tom Drapper, when it got closer to shooting. We also rehearsed a lot, which was great. I researched various diseases so that I could be as informed as possible. There was one particular day that was very emotional for me. I was nervous about the scene, quite a bit. Very excited as well because it was the point where Susan goes completely over the edge. It was the climax of her journey through the whole movie. I had always

seen it in my head and now it was about to become very real. I didn't know what to expect. I felt so good about. I hope that what I was feeling reads on camera!

SCARS: You've worked with some pretty big names in some pretty big films. How does the Big Budget vs. Low Budget experience differ in your opinion?

TC: Well, the food varies. Craft service always seems to have the same stuff, money or no money. Off course having a budget makes a huge difference, you can take more liberties. With a tight budget, obviously, the schedule is tighter and you're under pressure to get it in a limited time frame. There are the pros and cons. But, I must say the passion is very much the same. I love filmmakers, what an achievement it is to get your movie made. That takes a lot of passion and drive.

SCARS: How did you feel winning the Chainsaw Award for "Zombie Honeymoon"?

TC: That was so much fun and it felt fantastic. Again, "Zombie Honeymoon" was Dave Gebroe's vision and he got it made and then to be awarded for that was fantastic. It was a really great achievement for everyone involved. I felt very proud!

SCARS: What can we expect from Tracy in the near future?

TC: Well, "Dark Woods" early next year. I also worked on "The Devil's Dungeon," now called "Penance" which was written and directed by Jake Kennedy. I am currently working on two scripts that I hope to get made next year. I'll keep you posted there. And then there's a dark comedy that my fabulous husband wrote called, "The Devil in the Kitchen." It makes me smile every time I talk about it. It's so funny and so good. We're shooting with director Boris Schaarschmidt, who is this amazingly talented filmmaker from Germany. What else? I'm collaborating with a lot of my super talented friends right now, so who knows. The sky's the limit.

Thanks Tracy! For more information, visit tracycoogan.com, myspace.com/tracycoogan and thedevilinthekitchen.com. Read our review of "Dark Woods" on ScarsMagazine.com, keyword search: "Dark Woods."



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